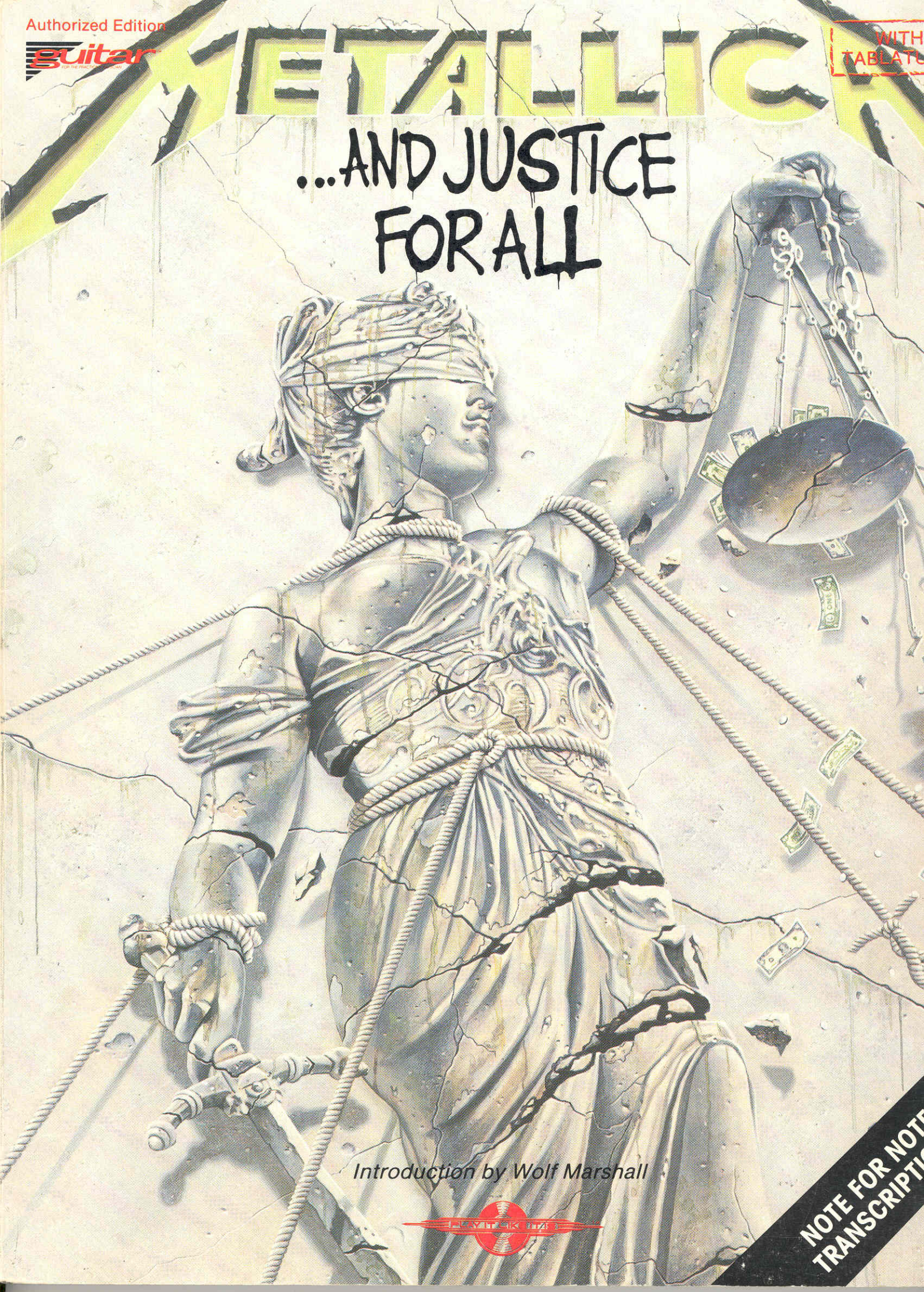


Authorized Edition

guitar
FOR THE PRACTICE ROOM

WITH
TABLATURE

...AND JUSTICE FOR ALL



Introduction by Wolf Marshall



NOTE FOR NOTE
TRANSCRIPTION

Contents

- 4** Introduction
by Wolf Marshall
- 13** ... And Justice for All
- 6** Blackened
- 88** Dyers Eve
- 28** Eye of the Beholder
- 67** The Frayed Ends of Sanity
- 55** Harvester of Sorrow
- 36** One
- 49** The Shortest Straw
- 78** To Live Is To Die



TABLATURE EXPLANATION

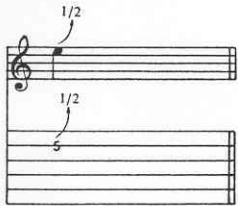
TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

BEND: Strike the note and bend up 1/2 step (one fret).



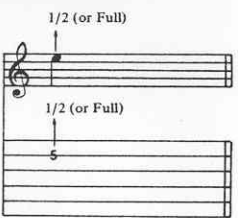
BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



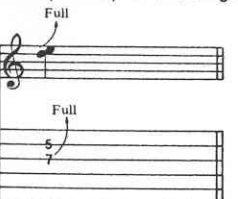
PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



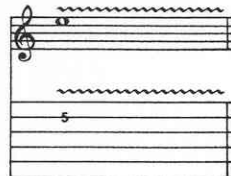
PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



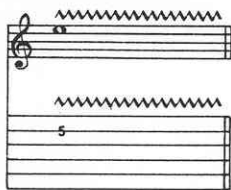
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



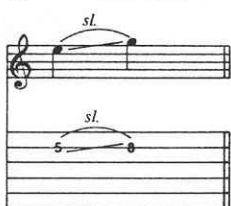
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



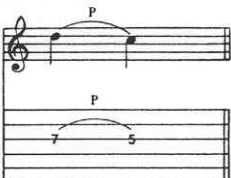
SLIDE: Same as above, except the second note is struck.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



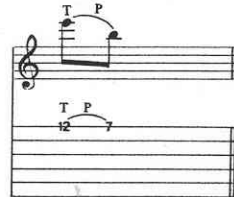
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



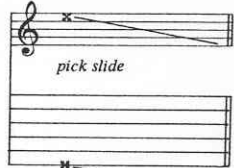
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



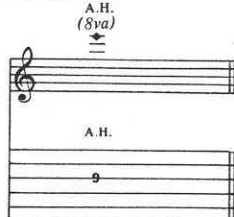
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

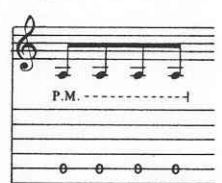


A.H. pitch: E

TREMOLO BAR: The pitch note or chord is dropped a number of steps then return original pitch.



PALM MUTING: The note is muted by the right hand lig touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the hand across the strings with the fingers and striking with the right hand.



RHYTHM SLASHES: Strum in rhythm indicated. Use chord voicings found in the finger diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. Circled number above the slash indicates which string to play successive notes are played same string, only the fret number is given.



INTRODUCTION



In 1988, the leading heavy metal band of the burgeoning thrash scene is unquestionably Metallica. Having taken metal into its next evolutionary epoch with 1986's *Master of Puppets*, their 1988 release *...And Justice for All* represents the most ambitious, complex and powerful work in the genre to date.

Metallica is notorious for creating some of the heaviest riffs found in metal music. The timbral sound of their riffs, like the nature of the melodies they choose, is unmistakable. Thundering power chords (made to sound even thicker by multi-track layering), galloping palm-mute bass notes and vicious rhythmic accents played ensemble are obvious aspects of Metallica's bone crunching delivery and are heard throughout *...And Justice for All*. The tonal relationships contained in a majority of their riffs ("Blackened": Rhy. Figs. 1 and 3; "...And Justice for All": Verse riff; "Eye of the Beholder": Intro riff and 12/8 figure; "Shortest Straw": Rhy. Figs. 1 and 2; "Harvester of Sorrow": Rhy. Fig. 1) are striking and unusual. Frequently, the dissonance of a tritone (b5 or #4; in E: Bb or A#) is exploited for its expressive and emotional value. Since its early inception in pieces like "Black Sabbath" (Black Sabbath), it has appeared in countless forms becoming a staple in heavy metal. Artists as diverse as Gary Moore ("Law of the Jungle"), Randy Rhoads ("Over the Mountain") and Anthrax ("A Skeleton in the Closet") have employed this characteristic dissonance into their repertoire. Metallica seems to have taken the tension-building effect of dissonance to new extremes in *...And Justice for All* in the application of the three most dissonant intervals possible in tonal music: the tritone, the minor 2nd and the major 7th (in E: Bb or A#, F# and D# or Eb). Note how often these interval relationships appear as either chord structures over an E (tonic) pedal or within a riff melody. In view of the evocative and poignant lyrics, the use of these dissonances is not affected but actually appropriate.

The music on *...And Justice for All* is distinguished by its complexity. Tempo, mood, feel and textural changes abound in every track. There are radical fluctuations between half-time and double-time rhythms ("Blackened," "Dyers Eve," "The Frayed Ends of Sanity"), sections of extreme contrast in mood and tone juxtaposed within the same composition ("One," "Harvester of Sorrow") and remarkable orchestral use of varied instrumental textures and layering ("*...And Justice for All*," "To Live Is To Die"). With regard to rhythm, Metallica's riffs are often accommodated by extra bars of 2/4, 3/4, 5/4 or 6/4 to form interesting units of time span and some riffs ("Dyers Eve" Intro in 4/4 + 3/4 or "...And Justice for All" Outro in 6/4) are built specifically to function in unusual meter.

Concerning guitar orchestration in relation to form, Metallica displays a well-developed sense of balance, proportion and development. "To Live Is To Die" is a perfect example. Beginning with an acoustic guitar section in which a mezzo-piano quasi-Renaissance consort quality prevails (Rhy. Fig. 1), it builds to a loud distortion-laden groove of power chords and chunky muting (Rhy. Fig. 2). Rhy. Fig. 3 is comprised of the palm-mute figure which gallops through power chords essentially derived from F# Phrygian (F# G A B C# D E). A Spanish moorish melody in octaves is introduced over the repetition of Rhy. Fig. 2. The first theme (over Rhy. Fig. 2) is essentially a chord outlining of the background F#5, G5 and A5 (again the F# Phrygian mode). The guitar solo which follows includes Randy Rhoads-ish toggle-switch flicking (1st bar), F# minor pentatonic (F# A B C# E) ideas (including single-note blues-flavored runs and double-stop bends, bars 2-17), bi-dextral tap-on arpeggios which spell out F# minor and G major (bars 19-21: over Rhy. Fig. 3) and a climax of tremolo picking in ascending scale form (bar 22: F# Locrian mode: F# G A B C D E). A brief recap

of the first theme leads to an interesting transition section in which the theme is played in 3/4 time, and then it sets up the second theme in A minor (3/4 time). This theme is stated by one guitar for eight bars and then harmonized in diatonic 3rds for the second eight bars.

A timbral and dynamic contrast of a clean-tone chordal part (Rhy. Fig. 4) recalls the opening mood but is now played on electric guitar—a clear piece of reorchestration. Again, this time after thirty-two measures, a solo guitar enters building towards a harmony guitar recap of the second theme, played first in A minor and then continued through the modulation to B minor. The ensuing recited lyrics (over Rhy. Fig. 2) form an eight-bar section which is the only vocal portion of this piece. The coda includes a recap of the octave Spanish melody (from the intro) as well as both the first theme and Rhy. Fig. 2. The segue into “Dyers Eve” is a return of the opening acoustic texture acting as an instrumental bridge. This type of complexity is rare in the metal genre and is a telling example of why Metallica must be seen as an important band in the course of rock music. The composing, arranging and orchestrating concepts which are familiar trademarks of their unique style are influencing the evolution of modern rock much as Led Zeppelin and Van Halen did in the 1960’s and 1970’s.

A word about Kirk Hammett: as a guitarist, he is a blend of the traditional and the ultra-modern: gutsy and earthy on one hand, hi-tech and bizarre on the other. His lines borrow equally from Chuck Berry, Jimi Hendrix, Michael Schenker (note the use of blues-based double stops and pentatonic blues scale melodies in his solos) as well as more sophisticated Eurometal influences like Uli Roth, Randy Rhoads and Ritchie Blackmore and the new “space rock” idiom represented by Steve Vai and Joe Satriani. Interestingly, Hammett was a pupil of Satriani’s and has obviously incorporated the theory and exotic scale/mode principles which are hallmarks of Joe’s approach. As a case in point, consider the solo in “Shortest Straw.” Note the diversity of techniques and stylistic devices at work: artificial harmonics bent with the trem. bar (bars 1 and 2), scalar sequences (E Dorian: bars 4-6) and open harmonics (bars 7 and 8), blues ideas (bars 9-12), pinch harmonics a la Billy Gibbons (bars 13-15) contrasted with florid Eurometal scale sequences a la Uli Roth (bars 17-23), chromaticism (bars 25-27), jazz-inspired tritone arpeggios—reminiscent of a bebopish sax phrase—of juxtaposed E minor and Bb major triads (bars 29-31) and chordal outlining of triad arpeggios (a la Randy Rhoads in “Mr. Crowley”) on F# major, G major, E major and A major which form a neoclassic modulating sequence (bars 33-40) as a climax. The closing bars of the solo are, contrastingly, song-like—arranged in simple singable phrases employing elements of contour, rhythmic imitation and melodic sequence. Also on ...*And Justice for All*: notice the incorporation of the Phrygian-Dominant scale in the guitar solo of “Eye of the Beholder” (bars 3-8: F# G A# B C# D E). This is also a favorite scale source for Joe Satriani (“Surfing with the Alien”: Guitar solo, for example).

Metallica—Hammett, Hetfield, Ulrich and Newsted—have amended the constitution of heavy metal; “rad”-ified not by parliamentary procedure but by the voice of the people...And to the young public for which they stand, one generation, into rock, indivisible, with volume ...*And Justice for All*.

- Wolf Marshall



BLACKENED

**Words and Music by
James Hetfield, Lars Ulrich
and Jason Newsted**

Guitar Chords:

- G5
- B♭5
- E5
- D5
- C5
- F♯5
- F5
- E♭5
- E5^{VII}
- F5^{VIII}
- F♯5^{IX}
- B5

Tempo: Slowly ♩ = 72

N.C.

8va

(Two Gtrs.)

Intro

p Fade in

H P

sl.

*** Backwards lead guitars. Arr. for two Gtrs.**

*** Downstemmed guitar is notated to the right of slashes.**

Moderately fast Rock ♩ = 182

N.C.(E)

Rhy. Fig. 1

Play 3 times

(end Rhy. Fig. 1)

G5 E5 F♯5

Ⓢopen

N.C.(E)

Play 4 times

Rhy. Fig. 2

Play 4 times

w/Rhy. Fig. 2 (3 times)

N.C.(E)

Black-ened is the end. Win - ter it will send, throw - ing all you see in -
Blis - ter - ing of earth. Term - i - nate its worth. Dead - ly nic - o - tine,

(end Rhy. Fig. 2A) w/Rhy. Fig. 2 (3 times)

⑥open 7fr. 6fr. 3fr.

Rhy. G5 Bb5 E B A# G N.C.(E)
Fig. 2A

to ob - scour - i - ty. Death of Moth-er Earth. Nev - er a re - birth.
Kills what might have been. Cal - lous frig - id chill. Noth - ing left to kill.

⑥open 7fr. 6fr. open w/Rhy. Fig. 1 (1½ times)

E B A# G N.C.(E)

Ev - o - lu - tion's end; Nev - er will it mend. Nev - er.
Nev - er seen be - fore. Breath - ing nev - er more. Nev - er.

⑥open E

E5 sl.

gin whip - ping dance of the dead. Black-ened is the end. To be -

D5 C5 F#5 G5 F#5 E5
gin whip - ping dance of the dead. Black-ened is the end. To be -

D5 C5 F#5 G5 ⑥open E F#5
gin whip - ping dance of the dead. Col - or our world black - ened.

1.
w/Rhy. Fig. 1
N.C.(E)

2. G5 ⑥open E F#5 F5 E5
Black - ened.

Slow Rock ♩ = 128

E5
Gtr. II

Black - ened.

** Rhy. Fig. 3
sl. sl. P.M.-----4 P.M.-----4 P.M.-----4

0 1 2 0 1 3 2 0 0 0 0 0 0 1 2 0 0 0 0 6

* 2nd time Gtr. II doubles Gtr. I
** Rhy. Fig. 3 refers to 1st 6 bars plus 2nd ending.

1. Gtr. II steady gliss. pick slide
P.M.-----4 P.M.-----4 P.M.-----4

0 0 1 2 2 3 2 0 0 0 0 0 0 1 2 0 0 0 0 6

2. (end Rhy. Fig. 3) E5

Op - po - si - tion. Con - tra - dic - tion. Prem - o -

(Cont. in slashes) (Op-po - si - tion. Con - tra - dic - tion...

P.M.----- 1/2 1/2

ni - tion. Com-pro-mise. Ag - i - ta - tion. Vi - o - la - tion. Mu - ti -

Prem - o - ni - tion. Ag - i - ta - tion. Vi - o - la - tion.

la - tion. Plan - et dies. Dark - est col - or. Blis - tered earth.

Mu - ti - la - tion.) Eb5 E5VII F5VIII F#5IX

True death of life. _____ sl. w/Rhy. Fig. 3 N.C.(E) Eb5/Bb N.C.(E)

Ter - mi - na - tion. Ter - mi - na - tion. Ex - pi -

(Ter - mi - na - tion. Ex - pi -

ra - tion. Ex - pi - ra - tion. Can - cel - la - tion hu - man race. Ex - pec -

Can - cel - la - tion. Eb5 E5VII

Ex - pec - ta - tion. Lib - er - a - tion. Pop - u - la - tion lay to waste.

ta - tion. Lib - er - a - tion. Pop - u - la - tion.) Eb5 E5VII sl. F5VIII

See our moth - er put to death. See our moth - er die. _____ F5VIII sl.

[illegible]

w/Rhy. Fig. 4

E5 D5 C5 B5 H P E5 D5 C5 B5 H P

H P H P H P H P

10/7 7 8 7 9 7 9 11 9 11 9 10/7 7 8 7 8 10 8 10 8 7 9 10

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first line of the melody and the first two lines of the guitar accompaniment. The second system contains the second line of the melody and the third and fourth lines of the guitar accompaniment. The third system contains the third line of the melody and the fifth and sixth lines of the guitar accompaniment. The melody is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in standard notation with six lines. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The guitar part features a mix of single notes, chords, and triplets. The melody is a simple, folk-like tune. The overall style is that of a traditional folk song.

Rhy. Fig. 5

Esus4

G5 C5 G5

Harm. (15ma) 2½

Harm. 2½

3 1½ 1½ 1½ 1½ 2 2 2 2 2

5 5 (5) (5)

w/Rhy. Fig. 1 w/Rhy. Fig. 2 (3 times)
N.C.(E) Play 4 times N.C.(E)

Smol-der-ing de-cay. Take her breath a-way. Mil-lions of our years in

w/Rhy. Fig. 2A

Ⓢopen 7fr. 6fr. 3fr. w/Rhy. Fig. 2 (3 times)
E B A♯ G N.C.(E)

G5 B♭5

min-utes dis-ap-pears. Dark-en-ing in vain. Dec-a-dence re-mains.

w/Rhy. Fig. 2A Ⓢopen 7fr. 6fr. 3fr. w/Rhy. Fig. 1 (1½ times)
G5 B♭5 E B A♯ G N.C.(E)

All is said and done. Nev-er is the sun. Nev-er.

Ⓢopen E E D5 C5 F♯5 G5 F♯5

Fire. To be-gin whip-ping dance of the dead. Black-ened is the

E5 D5 C5 F♯5

end. To be-gin whip-ping dance of the dead.

E5 D5 C5 F♯5 G5 F♯5

Fire. Is the out-come of hy-poc-ri-sy. Dark-est po-ten-

E5 D5 C5 F♯5 G5 Ⓢopen E F♯5

cy. In the ex-it of hu-man-i-ty. Col-or our world black-ened.

G5 Ⓢopen E F♯5 F5 N.C.(E)

Black-ened.

2 2 2 3 2 2 2 3 2

**Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett**

Moderately slow ♩ = 96

Intro Gtr. II E H P D C Bm
Rhy. Fig. 1A Rhy. Fig. 1 (end Rhy. Fig. 1A) (end Rhy. Fig. 1)
mf (clean tone) let ring

Gtr. I

B \flat B \flat 5 w/Rhy. Fig. 1 & 1A (2 times) Full sl. H P D H (Both notes vib.)
Gtr. III Gtr. IV (w/slight distortion) Full sl.

C Bm Gtrs. I & II f.P.M. (w/maximum distortion) 1. B \flat 5 2. B \flat 5 sl. H
Gtr. II Gtr. I Gtr. II Gtr. I

E D C

s. I & II P.M. H P P.M. H P P.M. H P

Bsus4(no 5th) Bb4(no 5th) Bb5

(all notes vib.)

Moderate Rock ♩ = 160 Faster ♩ = 168
In time

Freely
Gtrs. I & II Gtr. III

Bb5:A5 Bb5 A5 Ab5 Bb5 A5 Ab5 G5 Bb5 A5 G5 F5 E5

P.M.-----

F5 E5 D5 C5 E5^{II} D5 E5^{VII}

P.M.-----

Gtrs. I & II Bb5 A5 Bb5 A5 N.C. Bb5 A5 N.C. *Play 4 times*

P.M.----4 P.M.----4 P.M. P.M.----4 P.M.

Bb5 A5 Bb5 A5 Gtr. III Full 1/2 Full 1/2 Full 1/2 Gtr. IV Full 1/2 Full 1/2 Full 1/2

P.M.----4 P.M.----4

E5 A5

Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2 Full 1/2

F5^I E5^{II} N.C. Bb5 A5 N.C.

P.M. P.M.----4 P.M.

Bb5 A5 Bb5 A5 N.C. Bb5 A5 N.C.

P.M.----4 P.M.----4 P.M. P.M.----4 P.M.

Rhy. Fig. 2

Bb5 A5 G5 F#5 N.C. E E5 F

P.M.-----4 P.M.-----4 P P.M. P.M.-----4

E Bb5 A5 Bb5 A5 E

P.M. P.M. sl. P.M. P.M.-----4 P.M.

E5 F E Bb5 A5 Bb5 (end Rhy. Fig. 2)

P.M.-----4 P.M. P.M. sl. P.M.-----4 P.M.-----4 sl.

1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (2 times)

E E5 F E Bb5 A5 Bb5 A5

1. Halls of jus - tice paint - ed green. Mon - ey talk - ing.
2. Ap - a - thy their step - ping - stone. So un - feel - ing.
3. La - dy jus - tice has been raped. Truth as - sas - sin.

E E5 F E (3rd time) Bb5 A5 Bb5

Pow - er wolves be - set your door, hear them stalk - ing.
Hid - den deep an - i - mos - i - ty, de - ceiv - ing.
Rolls of red tape seal your lips. Now your done in.

E (3rd time) E5 F E Bb5 A5 Bb5 A5

Soon you'll please their ap - pe - tite, they de - vour.
Through your eyes their light burns, hop - ing to find.
Their mon - ey tips her scales a - gain. Make your deal.

E (2nd verse) E5 F E Gtrs. I & II play Rhy. Fill 1 2nd time Bb5 A5 Bb5

Ham - mer of jus - tice crush - es you. O - ver - pow - er. —
 In - qui - si - tion seek - ing you with cry - ing — might. —
 Just what is truth? I can - not tell, can - not feel. —

Gtrs. I & II play Rhy. Fill 2 3rd time Pre-chorus N.C. G5 F#5 G5 F#5 E5 G5 F#5

The ul - ti - mate in van - i - ty. —

Rhy. Fig. 3

P.M.-----4 P.M.-----4 sl. sl. sl. P.M.-----4

7 7 7 7 7 5 5 5 4 4 4 4 4 4 4 5 4 2 4 5 4 5 4 5 4 4 4 4 4 4 2

0 0 0 0 0 3 3 3 2 2 2 2 2 2 2 3 2 0 2 3 2 3 2 2 2 2 2 2 2

sl. sl. sl.

G5 F#5 E5 G5 F#5 G5 F#5 E5 G5 A5

Ex - ploit - ing their — su - prem -

sl. sl. sl. P.M.-----4 sl. sl. sl.

5 4 2 4 5 4 5 4 4 4 4 4 4 4 5 4 2 4 5 5 7 5 7 5 7 5 7

3 2 0 2 3 2 3 2 2 2 2 2 2 2 3 2 0 2 3 0 5 0 5 0 5 0 5

sl. sl. sl. sl. sl. sl.

Rhy. Fill 1

Bb5 A5 Bb5 A5

P.M.-----4 P.M.-----4

8 8 7 8 8 7 8 8 7 8 8 7

6 6 5 6 6 5 6 6 5 6 6 5

*Rhy. Fill 2

P.M.-----4

7 7 7 7 7 5 5 3 0 7 7 7 7 5 5 5

0 0 0 0 0 3 3 0 0 0 0 0 0 0 0

*Vocal rests for two bars.

F#5 N.C. F#5 G5 F#5 E5 G5
 a - cy. I can't be - lieve the things
 P.M. (end Rhy. Fig. 3)
 4 4 4 4 4 4 4 4 0 5 7 0 5 7 0 5 7 0 2 3
 2 2 2 2 2 2 2 2 H H H H H H H H

— you say. —

G5 F#5 E5 G5 F#5 G5 F#5 E5 G5 A5

I can't be - lieve, — I

F#5 N.C.

cant be - lieve the price

(3rd time) you we

H H 3 3 3

H H

0 5 7 0 5 7 0 5 7 0 2 3

H H H H H H

The musical score is arranged in three systems, each with a different instrument part.

- System 1 (Top):** Features a guitar part in treble clef with a key signature of one sharp (F#). The melody includes notes for E5, F5, E5, D5, and F5, followed by a Chorus section starting on A. The lyrics "pay. pay." are under the first measure, and "Noth - ing can save — you. / Noth - ing can save — us." are under the subsequent measures. The word "Jus - tice is" appears further to the right.
- System 2 (Middle):** Features a piano part in treble clef. It includes a section marked "P.M." (Piano Moderato) indicated by a dashed line. The piano part includes slurs and "sl." (sustained) markings.
- System 3 (Bottom):** Features a bass guitar part in bass clef. It includes fret numbers (4, 3, 2, 1, 0) and slurs with "sl." markings.

B5 C5 F5 E5 F5 E5 D5 F5

lost. Jus - tice is raped. Jus - tice is gone.

sl. *sl.* *sl.*

P.M. --- 4

sl. *sl.* *sl.*

A B5 F5 E5

Pull - ing your strings. Jus - tice is done.

P.M. --- 4

F5 E5 D5 F5 A B5 G5

Seek - ing no truth. Win - ning is all. Find it so

sl. *sl.* *sl.*

1. C5 F5 Bb5 A5 Bb5 A5 F5 To Coda 2.

grim, so true, so real. real.

sl. P.M. --- 4 P.M. --- 4 *sl.*

sl. *sl.*

Bb5 A5 Bb5 A5 N.C. Bb5 A5 N.C.

P.M.---4 P.M.---4 P.M. P.M.---4 P.M.

Detailed description: This system contains the first two measures of music. The guitar staff (top) has chords Bb5, A5, Bb5, A5, and N.C. (natural chord). The bass staff (bottom) has fingerings 8 8 7, 8 8 7, 0 5 7, 8 8 7, and 0 5 7. There are wavy lines indicating tremolos or sustained notes in the guitar staff.

Freely Bb5 A5 Bb5 A5 A5 Bb5 A5 Ab5 G5

Detailed description: This system contains the next two measures. The guitar staff (top) has chords Bb5, A5, Bb5, A5, A5, Bb5, A5, Ab5, and G5. The bass staff (bottom) has fingerings 8 8 7, 8 8 7, 8 8 7, 8 8 7, 8 8 7, 8 8 7, 8 8 7, and 8 8 7. There are wavy lines indicating tremolos or sustained notes in the guitar staff.

In time Gtr.III Bb5 A5 G5 F5 E5 F5 E5 D5 C5

Gtrs.I&II P.M.---

Detailed description: This system contains the next two measures. The guitar staff (top) has chords Bb5, A5, G5, F5, E5, F5, E5, D5, and C5. The bass staff (bottom) has fingerings 3 2 5, 3 2 5, 5 3 2, 5 3 2, 5 3 2, 5 3 2, 5 3 2, and 5 3 2. There are wavy lines indicating tremolos or sustained notes in the guitar staff.

E5^{II} D5 E5^{VII} N.C. (All gtrs.)

P.M.---

Detailed description: This system contains the next two measures. The guitar staff (top) has chords E5^{II}, D5, E5^{VII}, and N.C. (All gtrs.). The bass staff (bottom) has fingerings 2 5 3, 2 5 3, 2 5 3, and 0 2 3. There are wavy lines indicating tremolos or sustained notes in the guitar staff.

Interlude I Gtr.III E5 F5 E5 D5 F5 E5 P F5 E5 D5 F5 3

sl. H P sl. H P sl.

Detailed description: This system contains the next two measures. The guitar staff (top) has chords E5, F5, E5, D5, F5, E5, P, F5, E5, D5, and F5. The bass staff (bottom) has fingerings 9 8 7, 9 8 7, 5 4 4, 4 5 4, 4 7 5, 3 3 5, 3 2, and 3 2. There are wavy lines indicating tremolos or sustained notes in the guitar staff.

Rhy. Fig. 4 Gtrs. I&II

P.M.---

Detailed description: This system contains the next two measures. The guitar staff (top) has chords E5, F5, E5, D5, F5, E5, and F5. The bass staff (bottom) has fingerings 4 3 2, 4 3 2, 4 3 2, 4 3 2, 4 3 2, 4 3 2, 4 3 2, and 4 3 2. There are wavy lines indicating tremolos or sustained notes in the guitar staff.

[illegible]

w/Rhy. Fig. 4 (1st 7 bars only)

N.C.

(Gtr. III out)
Gtrs. I & II

The musical score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a triplet of eighth notes (F#, G, A) marked with an accent and a '3' above. This is followed by a quarter note (B) marked with an accent and 'H' above. Then another triplet of eighth notes (B, C, D) marked with an accent and '3' above. This is followed by a quarter note (E) marked with an accent and 'H' above. The pattern repeats: triplet (E, F, G) with accent and '3', quarter note (A) with accent and 'H'. After a bar line, there is a repeat sign. The next section consists of two measures of chords: the first measure has a triad (F#, A, C) and a quarter note (D) marked with an accent and 'V' below; the second measure has a triad (F#, A, C) and a quarter note (D) marked with an accent and 'V' below. The piece ends with a double bar line and a key signature change to two sharps (F#, C#). The bottom staff is a single-line bass staff. It begins with a triplet of eighth notes (0, 5, 7) marked with an accent and 'H' below. This is followed by a quarter note (0) marked with an accent and 'H' below. Then another triplet of eighth notes (0, 5, 7) marked with an accent and '3' below. This is followed by a quarter note (0) marked with an accent and 'H' below. The pattern repeats: triplet (0, 5, 7) with accent and '3', quarter note (0) with accent and 'H'. After a bar line, there is a repeat sign. The next section consists of two measures of chords: the first measure has a triad (5, 7, 9) and a quarter note (10) marked with an accent and 'V' below; the second measure has a triad (5, 7, 9) and a quarter note (10) marked with an accent and 'V' below. The piece ends with a double bar line and a key signature change to two sharps (F#, C#).

22

⑤ 7fr. 3fr. E C ⑥ 1fr. F ③ 3fr. G

8va-
P > P > P > P > P
loco P P P P P P P P P P
Harm. (8va)
7½

Interlude II
E Gtrs. I & II F

trem. bar (grad. descent)
Harm. 7½

P.M. P.M.---4 P.M.---4

E B♭5 A B♭5 A E F

P.M. P.M.---4 sl. P.M.---4 P.M.---4 P.M.---4

sl.

E B♭5 A A5 B♭5 B♭ E F

P.M. P.M.---4 sl. P.M. P.M.---4 P.M.---4

sl.

E B♭5 A B♭5 A A5 G5 A5 G5

P.M. P.M.---4 sl. P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

sl. rit.

F♯5 G5 F♯5 F F5

sim. P.M.-----4

104

Moderately slow ♩ = 100

Gtr. II—
Rhy. Fig. 6 P.M.---

E^{VII}

Gtr. I

P.M.---4 P.M. H P P.M.---4 P.M. H P P.M.---4

⑤5fr. D P.M.--- ⑤3fr. C P.M.--- C^{III} ⑤3fr. C P.M.--- ⑤3fr. G P.M.--- ⑤2fr. B P.M.---

6 7 9 7 6 7 6 4 5 5 4 7 4 2 3 5 3 2 3 2 0 2 2 0 2 0

*5th & 6th stgs. only.
† Full chord.

⑤1fr. B^b B^b (type 2)

w/Rhy. Fig. 6
E^{5VII}
Riff A

⑤5fr. D

H P

0 2 2 0 2 2 3 3 1 0 7 9 7 6 7 6 4 5 5 4 7 4

sl. sl.

⑤3fr. C C^{III} ⑤3fr. ⑤3fr. C G ⑤2fr. B ⑤1fr. B^b B^b (type 2) (end Riff A)

H P

2 3 5 3 2 3 2 0 2 2 0 2 0 0 2 2 0 2 2 3

H P

w/Riff A (3 times)
E^{5VII}
Gtr. III

⑤5fr. D ⑤3fr. C C^{III} ⑤3fr. ⑤3fr. ⑤2fr. C G B

H H

9 9 9 9 7 7 7 7 9 7 5 5 5 5 5 5 5 5 4 5 4

⑤1fr. B^b B^b (type 2) Gtrs. I & II E^{5VII} Gtr. III Gtr. IV D^V

sl. (Both notes vib.)

3 3 3 3 3 9 5 6 7 9 11 9 11 9 7 7 7 7 9 7 7 7 7 9 7

sl.

The musical score for guitar consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melodic line with various articulations: a slur over the first two measures, a slide (sl.) on the third measure, a wavy line indicating a vibrato or tremolo effect, and a 'P.M.' (Palm Mute) instruction. The bottom staff is a bass clef staff showing the fretboard diagram. It includes fingerings for the left hand, with numbers 1-4 indicating the fingers. The fretboard diagram is divided into measures corresponding to the melodic line above it.

ES^{II} D5 (type 2)

Gtr. III Full Full Full

Gtr. II Full Full Full

B. 10 11 10 11 10 11 8 9 11 11 9 10 10 9 10 11 10 11 10 11 8 9 7 7 7 10 10 7

[illegible][illegible]

EYE OF THE BEHOLDER

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Medium tempo ♩ = 124

Intro

F# G A E

1342 1342 1342 342

Play 14 times (Two gtrs.)

E5 D/F#

Fade in *pp* to *f*

P.M. P.M. P.M. P.M.

B5/F# E5 Play 3 times G D/F# B5/F#

P.M. P.M. P.M. P.M.

N.C.(E5) (E5) E5 E(b5) (E5) E5 E(b5)

Play 4 times

P.M. P.M. P.M.

(E5) E5 E(b5) 1. (E5) N.C.

P.M. P.M. P.M. P.M. P.M.

H P H P H P H P

2. (E5) N.C. E5

P.M. P.M. P.M. P.M. P.M.

H P H P H P H P

1st, 3rd Verses

N.C.(E5) (G5) G (F#5) F#5 (E5) (G5) G

1. Do you see what I see? Truth is an of - fense. You si - lence for your con - fi - dence.
 3. Do you fear what I fear? Liv - ing prop - er - ly. Truths to you are lies to me.

Rhy Fig. 1

P.M.-----4 P.M.-----4 P.M.-----4

0 0 0 0 0 0 0 0 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 3 3 3 3 0

(F#5) F#5 (E5) (G5) G (F#5) F#5

Do you hear what I hear? Doors are slam - ming shut.
 Do you choose what I choose? More al - ter - na - tives.

P.M.-----4 P.M.-----4 P.M.-----4

2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2

(E5) (G5) G (F#5) F#5

Lim - it your i - mag - i - na - tion, keep you where they must.
 En - er - gy de - rives from both the plus and neg - a - tive.
 (end Rhy. Fig. 1)

P.M.-----4 P.M.-----4

0 0 0 0 0 0 0 3 3 3 3 2

(E5)

P.M.-----4 P.M.-----4

0 0 0 0 0 0 0 0 0 0 7 0

2nd, 4th, 5th Verses
w/Rhy. Fig. 1



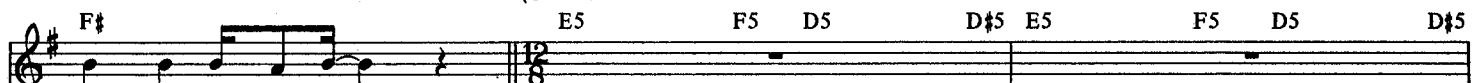
2. Do you feel what I — feel? Bit - ter - ing — dis - tress. Who de - cides what you — ex - press? —
4. Do you need what I — need? Boun - d'ries o - ver - thrown. Look in - side to each — his own. —
5. Do you know what I — know? Your mon - ey and — your wealth. You si - lence just to hear — your - self. —

2nd & 3rd times,
substitute Rhy. Fill 1 (Resume Rhy. Fig. 1)

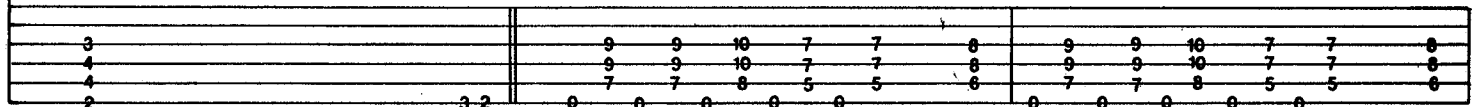


Do you take what I — take? En - dur - ance is the word. — Mov - ing back in - stead of for - ward
Do you trust what I — trust? Me, my - self, and I. — Pen - e - trate the smoke screen, I — see
Do you want what I — want? De - si - re not a thing. — I hun - ger af - ter in - de - pend - ence,

(♩ = ♩.)



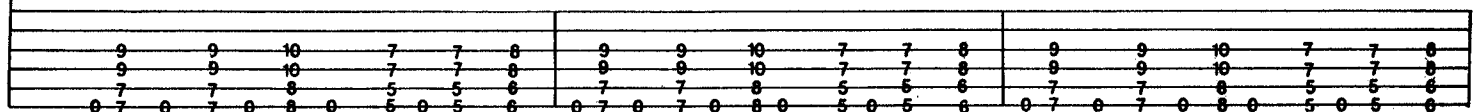
seems to me ab - surd. —
through the self - ish lie. —
length - en free - dom's ring. —



3rd time substitute Rhy. Fill 2



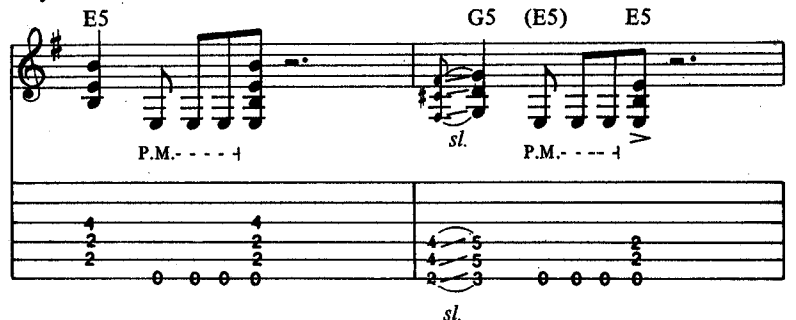
Does - n't mat - ter what — you see, or in - to it what — you read. You can do it your — own way,



Rhy. Fill 1



Rhy. Fill 2



Play 1st and 2nd times only Play 1st time only (♩ = ♩)

E5 G5 N.C.(E5) E5 G5 Bb5 G5

if it's done just how_ I say.

P.M.-----4 sl. P.M.-----4 sl. P.M.-----4 P.M.-----4 sl.

A5 G5 F#5 G5 F# G F#

In - de - pend - ence lim - it - ed. —

P.M. sl. sl.

Free - dom of choice is made_ for you, my friend!_ Free - dom of

3rd time to Coda

speech is words_ that they will bend!_ Free - dom with their ex - cep - tion!

(E5) E5 E(b5) (E5) E5 E(b5) (E5) E5 E(b5)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

(E5) N.C. E5 E5 C/E E(b5) E5

P.M.-----4 P.M. P.M. P.M. P.M. P.M.-----4

H P H P H P H P H P H P

(E5) E5 E(b5) E5 C/E E(b5) E5 (E5) E5 E(b5) E5 C/E E(b5) E5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

Detailed description: This system contains four measures of music. Each measure has a treble clef staff with a melodic line and a bass staff with fingerings. Chords are indicated above the staff: (E5), E5, E(b5), E5, C/E, E(b5), E5, (E5), E5, E(b5), E5, C/E, E(b5), E5. Fingerings include 9, 7, 7, 7, 7, 10, 10, 10, 8, 9, 9, 9, 8, 9, 10, 10, 10, 8, 9.

(E5) (G/B) E5 C/E E(b5) E5 (E5) (G/B) B5 G/B B(b5) B5

P.M.-----4 P.M. P.M.-----4 P.M. P.M.-----4

Detailed description: This system contains four measures of music. Chords are indicated above the staff: (E5), (G/B), E5, C/E, E(b5), E5, (E5), (G/B), B5, G/B, B(b5), B5. Fingerings include 9, 7, 7, 7, 7, 10, 10, 10, 8, 9, 9, 9, 8, 9, 10, 10, 10, 8, 9.

(B5) (B+) B5 G/B B(b5) B5 (B5) (B+)

P.M. P.M. P.M.-----4 P.M.

Detailed description: This system contains four measures of music. Chords are indicated above the staff: (B5), (B+), B5, G/B, B(b5), B5, (B5), (B+). Fingerings include 7, 7, 7, 7, 7, 10, 10, 10, 8, 9, 7, 7, 7, 7, 7, 6, 5, 5.

D5 (Two gtrs.) Bb/D D(b5) D5 (F/A)

H 3 P H P H P H P H P

Detailed description: This system contains four measures of music. Chords are indicated above the staff: D5 (Two gtrs.), Bb/D, D(b5), D5, (F/A). Fingerings include 10, 10, 8, 10, 8, 10, 12, 10, 10, 9, 10, 9, 10, 12, 10, 12, 10, 9.

Rhy. Fig. 2-----

P.M.-----4 P.M.-----4 P.M.

Detailed description: This system contains four measures of music. Chords are indicated above the staff: D5, Bb/D, D(b5), D5, (F/A). Fingerings include 7, 7, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

w/Rhy. Fig. 2 D5 Bb/D D(b5) D5 (F/A)

H 3 P H P H P H P H P

Detailed description: This system contains four measures of music. Chords are indicated above the staff: D5, Bb/D, D(b5), D5, (F/A). Fingerings include 10, 10, 8, 10, 8, 10, 12, 10, 10, 9, 10, 9, 10, 12, 10, 12, 10, 9.

A5 H P F/A A(b5) A5 H P (A5) H P (F/A) P A5 H P F/A A(b5) A5 H P

H P H P H P P P H P H P

7 5 4 5 4 7 5 5 4 5 4 7 6 4 7 5 4 5 7 5 4 5 4 7 5 5 4 5 4

P.M.-----| P.M.-----| P.M. P.M.

7 5 5 5 6 5 5 7 5 5 5 5 5 3 3 3 3 7 5 5 5 5 5 5 6 7

w/Rhy. Fig. 2

(A5) P P (F/A) D5 Bb/D D(b5) (D5) (F/A)

H₃P H₃P H₃P H₃P

H P H P H P H P

7 5 5 4 5 4 7 5 10 8 10 8 10 12 10 8 10 8 10 10 10 8 10 8 10 12 10 9 10 12 10 9

H P H P H P

P.M.-----| P.M.

5 5 5 5 5 3 3 3

D5 H₃P Bb/D D5 H₃P (D5) H₃P (F/A) P P

H₃P H₃P H₃P H₃P

H P H P H P sl. P P

10 10 8 10 8 10 12 10 8 10 8 10 12 10 9 10 10 8 10 8 6 5 6 5 7 5 4 5 5

H P H P H P sl. P P

P.M.-----| P.M.-----| P.M. P.M. P.M.

7 5 5 5 5 5 7 5 5 5 5 3 3 3 3 3

ONE

Words and Music by
James Hetfield and Lars Ulrich

Moderately ♩ = 108

Intro * **Bm** Rhy. Fig. 1 (Gtr. I) **Gmaj7(no3rd)** **Bm**

let ring throughout
mp

* Battlefield sound effects for approx. 15 sec.

Gmaj7(no3rd) **Bm** **D/A** **Gmaj7(no3rd)** (end Rhy. Fig. 1) **N.C.**

w/ Rhy. Fig. 1 **Bm** **Gmaj7(no3rd)** **Bm** * w/ Rhy. Fill 1 **Gmaj7(no3rd)**

Full **H** **P** **P** **P** **sl.** **P** **P** **P** **P**

Full **P** **P** **P** **P** **sl.** **P** **P** **P** **P**

H **11-9** **9-7** **7-6** **0-2** **6-4** **0-2**

12

* Substitute Rhy. Fill 1 for bars 4 - 5 of Rhy. Fig. 1

Bm **sl.** **H** **Resume Rhy. Fig. 1** **D/A** **sl.** **P** **Gmaj7(no3rd)** **sl.** **N.C.**

sl. **sl.** **H** **P** **sl.**

Rhy. Fill 1

w/Rhy. Fig. 1

Bm

Gmaj7(no3rd)

Bm

* Rhy. Fill 1

Gmaj7(no3rd)

* Substitute as before.

Resume Rhy. Fig. 1

w/Rhy. Fill 2

Bm

D/A

Gmaj7(no3rd)

N.C.

Rhy. Fill 2

Bm D/A Gmaj7

(Elec. & acous. gtrs.) (Em) (F#m) G5 A5 w/Riff A1 (D) Riff A

(G) (F) 1. (Em) 2. (Em) (end Riff A) N.C.

H P H P H P H P

3 3 3 3

sl.

1st, 2nd Verses

Bm Gmaj7(no3rd) Bm Gmaj7(no3rd)

1. I can't re-mem-ber an - y - thing, — can't tell if this is true or — dream. —
 2. Back in the womb it's much too real, — in pumps life that I must — feel,

Rhy. Fig. 2 (Elec. gtr.) (mp) sl.

Rhy. Fig. 2A (Acous. gtr.) (mp) H

Bm D/A Gmaj7(no3rd) N.C.

Deep down in - side I feel to scream, — this ter - ri - ble si - lence stops — me.
but can't look for - ward to re - veal, — look to the time when I'll — live.

(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A

Bm Gmaj7(no3rd) Bm Gmaj7(no3rd)

Now that the war is through with me, — I'm wak - ing up, I can - not — see
Fed through the tube that sticks in me, — just like a war-time nov - el - ty;

Bm D/A Gmaj7(no3rd) N.C.

that there's not much left to me. — Noth - ing is real but pain — now!
tied to ma - chines that make me be. — Cut this life off from — me! }

G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 N.C.

Hold my breath as I wish for death. — Oh please God, wake

mf

2nd time w/ 1st half of Riffs A & A1 (4 times)

2nd time w/ 1st half of Riffs A & A1 (4 times)

(D) (G) (F) |¹ (Em)

me! _____

s (s) (s) (s)

(D) (G) (F) (Em) N.C.

Riff A
(Two acous. gtrs.)

let ring

1.

2.

sl.

sl.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a wavy line indicating a tremolo or rapid oscillation, followed by a series of eighth and sixteenth notes. Above the staff, the chords (Em), (D), (G), and (F) are indicated. The bottom staff is a single-line bass staff with a wavy line at the beginning, followed by a series of numbers representing the fret positions for the left hand. The numbers are: 8, 17, 14, 15, 14, 17, 17, 15, 14, 15, 14, 15, 15, 19, 15, 17, 19, 17, 15, 10, 17, 15, 10, 17, 15, 10, 17, 15, 15, 17, 10, 15. The score is divided into measures by vertical bar lines.

*Tap using edge of pick.

*Silent taps.

w/Riff B

Am
(Two gtrs.)

sl. (G) (B) (C) *Play 4 times*

sl. P P

* *Downstemmed notes indicated to right of slash in TAB.*

sl. P P

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

C/E D B5 C5 C/E

P.M.-----| P.M. P.M. P.M.-| P.M. P.M.

sl. sl. sl.

E5 E5 F5 *Play 5 times*

ff P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

Riff B

Play 4 times

P.M.-----|

E5 F5

Dark - ness im - pris - on - ing me, all that I see, ab - so - lute hor - ror!
 Land - mine has tak - en my sight, tak - en my speech, tak - en my hear - ing,

E5 F5

I can - not live! I can - not die! Trapped in my - self, bod - y, my hold - ing
 tak - en my arms, tak - en my legs, tak - en my soul, left me with life in

I. N.C.

cell! _____

G5
8va-

—

[illegible][illegible]

slight
A.H.

w/Rhy. Fig. 7
G5

P.M.-----1

P.M.-----1

Rhy. Fig. 6

G5

Ab5

F5

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

[illegible]

[illegible]

The musical score is for the song "The Girl Who Came to Supper" by J. H. Williams. It is in 2/4 time and features a key signature of one sharp (F#). The score is divided into two systems. The first system includes a vocal line (Soprano) and a piano accompaniment. The vocal line starts with a "Soprano" label and a dashed line indicating a melisma. The piano accompaniment includes a "N.C. loco" section and a "P.M." section. The second system continues the piano accompaniment with a series of chords and a final melisma. The score is written for a single piano and a soprano voice.

Play 4 times

E5 F5 N.C.

P.M.-----4

2 2 3

5 5 5

[illegible]

1.3. 2. 4.

E5 3 3 3 3 F5 3 3 F5 3 3 F5

E5 3 3 3 F5 E5 3 3

P.M.-----4 P.M.-----

Play 3 times

F5 E5 3 3 3 3 F5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

G5 E5 3 3

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

1.2.3. 4.

F5 G5 E5 3 3

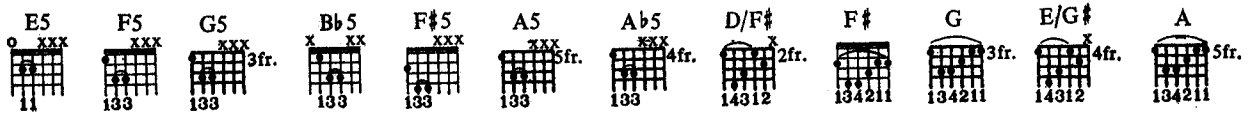
P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

F5 E5 3 3 3 3

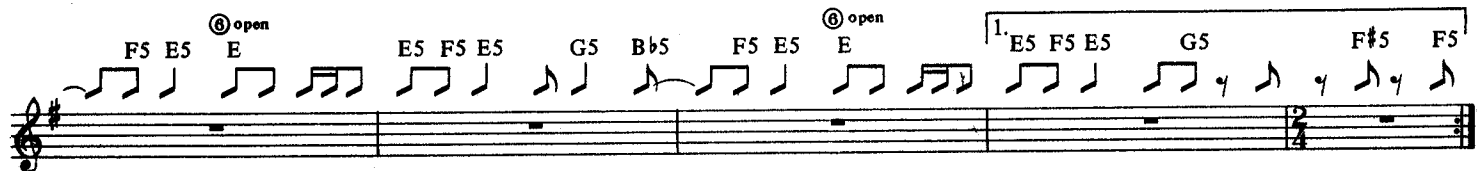
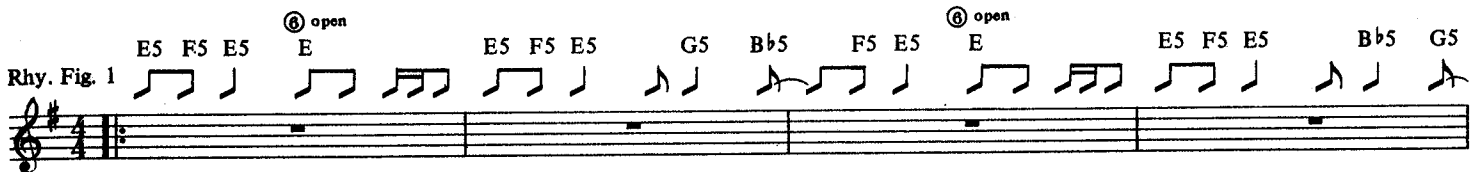
P.M.-----4 P.M.-----4

THE SHORTEST STRAW

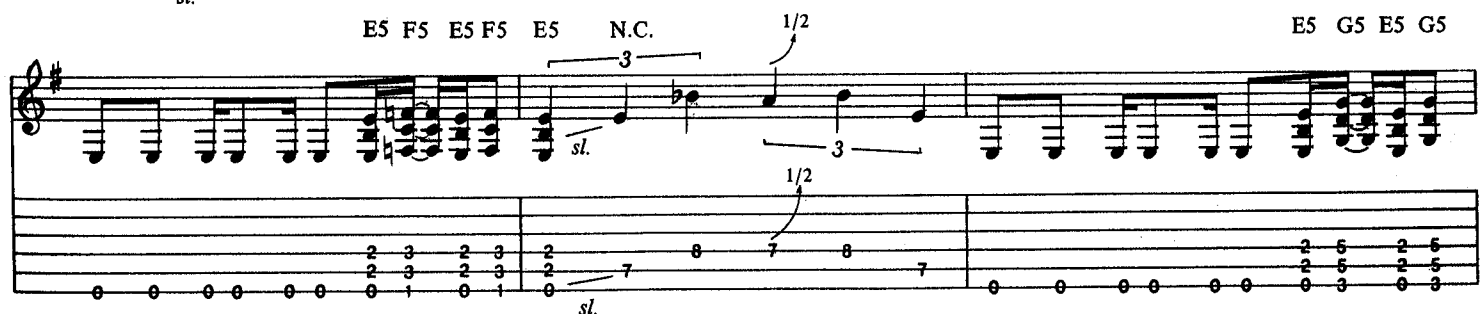
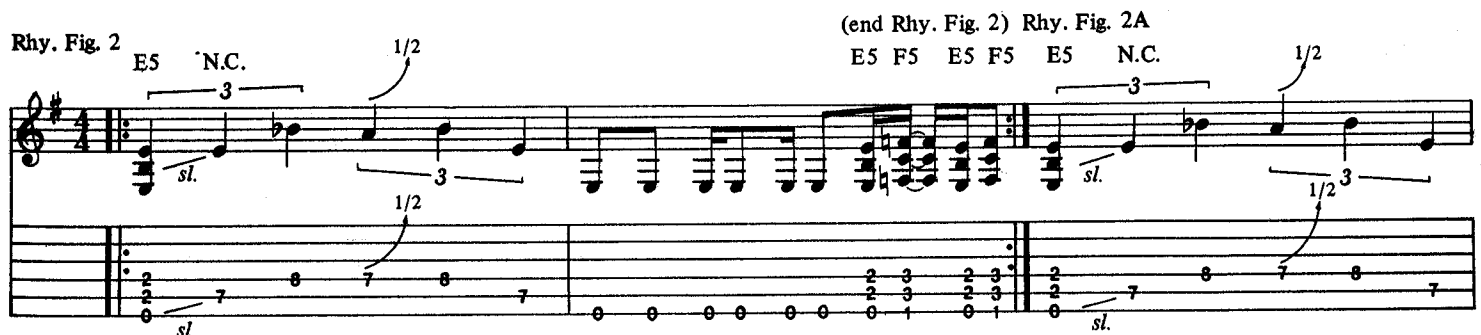
Words and Music by
James Hetfield and Lars Ulrich



Moderate Rock ♩=126



Double-time feel



(end Rhy. Fig. 2A)

E5 N.C. E5 A5 E5 A5 E5 N.C. G5 F#5 F5

1st, 2nd, 3rd Verses

Rhy. Fig. 3

⑥ open E F5 E F5 E G5 E G5 E F5 E F5

Sus - pi - cion is your name. Your hon - es - ty to blame. Put dig - ni - ty to shame.
 The ac - cu - sa - tions fly. Dis - crim - i - na - tion, why? Your in - ner self to die.
 Be - hind you hands are tied. Your be - ing os - tra - cized. Your hell is mul - ti - plied.

(end Rhy. Fig. 3) w/Rhy. Fig. 3 ⑥ open E F5 E F5 E G5 E G5 E F5 E F5

Dis - hon - or. Witch - hunt, mod - ern day. De - ter - min - ing de - cay.
 In - trud - ing. Doubt sunk it - self in you. Its teeth and tal - ons through.
 Up - end - ing. The fall - out has be - gun. Op - pres - sive dam - age done.

Rhy. Fig. 4 ⑥ 2fr. F# G5 F# G5

The bla - tant dis - ar - ray. Dis - fig - ure. The pub - lic eye's dis - grace.
 Your liv - ing catch two - two. De - lud - ing. A mass hys - ter - i - a.
 Your man - y turn to none. To noth - ing. You're reach - ing your na - dir.

⑥ 2fr. F# A5 F# A5 F# G5 F# G5 F# A Ab5 G5 (end Rhy. Fig. 4)

De - fy - ing com - mon place. Un - end - ing pa - per chase. Un - end - ing.
 A meg - a - lo - man - i - a. Re - veal de - men - ti - a. Re - veal.
 Your will has dis - ap - peared. The lie is crys - tal clear. De - fend - ing.

w/Rhy. Fig. 4

⑥ 2fr. F# G5 F# G5 F# A5 F# A5 F# G5 F# G5 ⑥ 2fr.

Deaf - en - ing. Pains - tak - ing. Reck - on - ing.
 Se - cret - ly. Si - lent - ly. Cer - tain - ly.
 Chan - nels red. One word said. Black - list - ed.

⑥ 2fr. F# A5 Ab5 G5 E5 N.C. w/Rhy. Fig. 2 E5 F5 E5 F5 E5 N.C.

This ver - ti - go, it doth bring.
 In ver - ti - go you will be.
 With ver - ti - go make you dead.)

Tempo I

E5 F5 E5 F5 B5 Rhy. Fig. 5 N.C. E5 Rhy. Fig. 6 F5

H P P H P P

H P P H P P

B5 C5 N.C. A5 E5 sl. F5 B5 C5 N.C. (end Rhy. Fig. 6)

sl. H P P H P P sl. sl. H P P H P P

sl. H P P H P P

* 3rd time substitute D5 for A5 (this bar only).

Chorus w/Rhy. Fig. 1 ⑥ open

E5 F5 E E5 F5 E5 G5 Bb5 F5 E5 E E5 F5 E5 Bb5 G5

Short-est straw. Chal-lenge lib-er-ty. Downed by law. Live in in-fa-my.

F5 E5 E ⑥ open E5 F5 E5 G5 Bb5 F5 E5 E ⑥ open E5 F5 E5 G5

Rub you raw. Witch-hunt rid-ing through. Short-est straw. This short-est straw has been pulled—

F#5 F5 E5 F5 E5 ⑥ open To Coda E5 F5 E5 G5 Bb5 F5 E5 ⑥ open E

— for you. —

Pulled for you.
(Short-est straw.)

E5 F5 E5 Bb5 G5 F5 E5 ⑥ open E E5 F5 E5 G5 Bb5 F5 E5 ⑥ open E

Pulled for you.
Short-est straw.

Pulled for you.
Short-est straw.)

Double-time feel
w/Rhy. Fig. 2A

E5 F5 E5 G5 F#5 F5 E5 N.C. E5 F5 E5 F5

Short-est straw has been pulled— for you. —

1. ⑥ open E E5 G5 E5 G5 E5 N.C.

⑥ open E5 E5 A5 E5 A5 E5 N.C. G5 F#5 F5

2. E5 F5 D/F#

E5 F5 E5 F5 Riff. A

H P H P

2 2 2 3 2 (2) 3 2 2 3 3 3 2 (2) 3 3 4 2 4 5 7 7 7

Guitar solo I
w/Rhy. Fig. 3 (1st 3½ bars only)

(end Riff A) F#5 F5 N.C. trem. bar P 6

8va-E 2½ 2½ 2½ A.H. 1 1 G5 8 open E F5 E G5

trem. bar 2½ 2½ 2½ A.H. 1 1 H 14

7 5 4 5 4 3 9 5 9 9 7 14 14 15

⑥ open E F5 E F5 E G5 F#5 F5 E F5 E F5

8va

Harm.

trem. bar

Full P Full H P H P Full H P

17 15 14 12 15 14 12 14 12 15 13 12 13 12 15 13 12 13 12 7 7 7 5 5 5 5 14 12 15 12 14 12 14 15 12 15 12

⑥ open E ⑥ open G5 E G5 ⑥ open E F5 ⑥ open E F5 ⑥ open E G5 F#5 F5

E G5 E G5 8va- Full 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 8va--

A.H. 3 3 3 3 3 A.H. 10 20

P P P P H P P P P H P A.H. Full 1/2 1/2 1/2 1/2 1/2 A.H. 1/2 1/2 1/2

14 12 15 12 15 14 12 14 12 12 14 12 14 12 14 12 14 11 13 12 11 13 12 11 9 12

[illegible]

Tempo I

w/Rhy. Fig. 1

E5 F5 E5 E E5 F5 E5 G5 Bb5 F5 E5 E E5 F5 E5 Bb5 G5

(Short - est straw. Pulled for you. Short - est straw. Pulled for

F5 E5 E E5 F5 E5 G5 Bb5 F5 E5 E E5 F5 E5 G5 F#5 F5

you. Pulled for you. Short - est straw has been pulled for you.

Short - est straw. Short - est straw.)

E5 F5 E5 E E5 F5 E5 G5 Bb5 F5 E5 E E5 F5 E5 Bb5 G5

1/2 Full Full p 1 1/2 Full 1 1/2 p 1/2 Full 8va Full

1/2 Full Full P P 1 1/2 Full 1 1/2 p 1/2 Full Full

17 17 (17) 17 (17) 15 17 15 17 17 17 (17) 15 17 17 15 15 17

8va F5 E5 E E5 F5 E5 G5 Bb5 loco 1/2 Full E5 E

Full H P P H H P P Full P Full P 1/2 Full

(18) 18 17 15 18 15 18 15 18 15 18 15 17 15 18 15 17 15 17 17 15 17

E5 F5 E5 p G5 F#5 F5 sl. E5 D.S. al Coda

P 15 17 17 15 15 17 17 15 17 15 17 (17)

Coda E5 F5 E5 Double time feel sl. *Vol. knob swell.

Open E F5 Open E F5 Open E G5 Open G5

w/Riff A Pulled for you. F5 D/F# 1 G5 F#5 F5

2. G5 F#5 F5 E5 F5 E5 F5 E5 sl.

rit.

**Words and Music by
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E5 F5 G5

o xox xxxxx xxxxx 3fr.

Slow Rock ♩ = 84

Intro

Gtr. I

Intro

Gtr. I

G5 F#5 N.C.B5 Bb5 N.C.G5 F#5 E5

f P.M.

T
A
B

5 4 0 2 1 0 5 4 2 1 0 5 4

5 4 0 2 1 0 5 4

The musical score for guitar consists of two staves. The top staff is for Gtr. I (melodic line) and the bottom staff is for Gtr. II (fretboard diagram). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'mod.' (moderato). The dynamic is 'mf' (mezzo-forte). The score includes a bridge section with a key signature change to one flat (Bb) and a final section with a key signature change to one sharp (F#). The fretboard diagram for Gtr. II shows fingerings for each note in the melodic line.

*On repeat, Gtr. I strikes E5 chord again at this point.

(w/Wind effects)
N.C. (E5)
(Both gtrs.)

Play 3 times

N.C. (E5)
(Both gtrs.)

Play 3 times

P.M.----4 P.M.--4 P.M.----4 P.M.--4 P.M.

(E5) G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

sim. P.M.-----1

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar fretboard diagram. The treble staff is in G major (one sharp) and contains a melodic line starting on E5, marked 'sim.' (simulazione). The fretboard diagram below it shows the corresponding fingerings for the guitar, with numbers 0 through 5 indicating fret positions. The system concludes with a double bar line and a 'P.M.' (Pedal Motion) instruction with a dashed line and a '1' indicating a pedal point.

E5
Rhy. Fig. 1

G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5

G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5

Bb5 N.C. G5 F#5
(end Rhy. Fig. 1)

The musical score for Rhythm Figure 1 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of chords and notes: E5, G5 F#5, N.C., B5, Bb5 N.C., G5, F#5, F5, G5, F#5, N.C., B5, Bb5 N.C., G5, F#5, F5, Bb5 N.C., G5, F#5, and Bb5 N.C. The bottom staff is in bass clef and shows fingerings for the notes: 2, 2, 2, 2, 2, 2, 5, 4, 3, 2, 0, 4, 2, 1, 0, 5, 3, 2, 1, 0, 3, 3, 3, 3, 3, 0, 5, 4, 2, 0, 2, 1, 0, 3, 2, 1, 0, 3, 2, 1, 0. The score includes various musical notations such as slurs, accents, and dynamic markings like 'P.M.' and 'sl.'.

The sheet music is organized into four systems, each with a treble and bass staff. The first system is titled "E5 Rhy. Fig. 1A" and includes a key signature change to E major. The second system is titled "G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5" and includes a key signature change to E major. The third system is titled "G5 F#5 N.C. Bb5(end Rhy. Fig. 1A)" and includes a key signature change to E major. The fourth system is titled "G5 G" and includes a key signature change to G major. The music features various techniques such as plectrum muting (P.M.), slurs, vibrato, and a final section with a key signature change to G major.

1st Verse

N.C. E N.C. E N.C. E N.C.

My life suf - fo - cates. Plant - ing seeds_ of hate. I've loved, turned_ to hate.

Rhy. Fig. 2

P.M. P.M.---4 *stm.*

G N.C. E N.C. E N.C. E N.C.

Trapped far be - yond_ my fate._ I give, you take this life that I_ for - sake.

P.M. P.M.---4 P.M.---4 P.M.---4

E N.C. G N.C. Gtr. I E5

Been cheat - ed of my_youth. You turned this love_ to truth._____

Gtr. II P.M.---4 P.M.---4

© open 1fr.

Pre-chorus

E F N.C. E N.C. E5 N.C. E N.C.

An - ger, mis - er - y, you'll suf - fer un - to_ me.

(end Rhy. Fig. 2) Rhy. Fig. 2A

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

Gtr. I E5
Gtr. II ∇ (end Rhy. Fig. 2A)

P.M.-----1 P.M.----4 P.M.-----4 P.M.-----4 P.M.

E5 G F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

P.M.-----1 sl. P.M. sl. P.M. sl. P.M.-----4

Chorus
w/Rhy. Fig. 1
E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

Har - vest - er of sor - row. (Lan - guage of the mad.)

w/Rhy. Fig. 1A
E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. Bb5 G5

Har - vest - er of sor - row.

Gtr. I E5
Gtr. II ∇ (Both gtrs.) E5 N.C.

P.M.-----1 P.M.----4 P.M.-----4 P.M.----4 P.M.-----4 P.M.-----4

E N.C. E N.C. G5 G N.C.

sim.

2nd Verse
w/Rhy. Fig. 2
N.C. E N.C. E N.C. E N.C.

Pure black look - ing clear. My work is done soon here. Try get - ting back to me.

G N.C. E N.C. E N.C. E N.C.

Get back which used_ to be_ Drink up, shoot in. Let the beat-ings_ be - gin.

⑧ open 1fr. E F P.M.---4

E N.C. G

Dis-trib - u - tor_ of pain. Your loss be-comes_ my gain. —

Gtr. I E5 N.C.

Pre-chorus w/Rhy. Fig. 2A

N.C. E N.C. E N.C. E

An - ger, mis - er - y, you'll suf - fer un - to_ me.

Gtr. I E5 N.C.

Chorus w/Rhy. Fig. 1

E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

Har - vest - er_ of sor - row. —

w/Rhy. Fig. 1A

F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. Bb5 G5

Har - vest - er_ of sor - row. —

(Lan - guage of_ the mad.) —

Gtr. I E5 Gtr. II

P.M.---4 P.M.---4 *sim.*

Gtr. I Guitar solo (lead gtr.)

N.C. Full E Full N.C. Full E Full N.C. Full

Full Full Full Full Full Full Full N.C.

—3—

Full Full Full Full Full Full Full

15 15 15 15 (15) 17 15 15 14

Gtr. II (rhy. gtr.)

P.M. P.M.---4 P.M.---4 P.M.---4 P.M.---4

E N.C. E N.C. G

8va-----

Full Full

P P P P P P P P

Full Full Full Full Full

loco N.C.

Full Full Full Full Full

17 17 15 14 17 15 17 15 14 12 14 12 10 12 (12) 10 12 (12) 10 12 (12) 10 12 (12) 10 12 12 14

P.M. P.M. P.M.

0 1 2 0 0 1 2 0 0 1 2 0 0 1 2 0 0 1 2 0 0 1 2 0

E N.C. E N.C. 8va-----

H P E N.C. H sl. E N.C. H sl. 2

H P H 14 15 14 17 15 14 12 11 14 14 15 14 14 10 14 15 17 14 15 16

H sl.

P.M. P.M. P.M. P.M.

0 1 2 0 0 1 2 0 0 1 2 0 0 1 2 0 0 1 2 0 0 1 2 0

8va-----

H P P H P

H P P H P

15 17 15 14 14 15 14 15 17 (17)

dim.

2 0 2 1 0 0 1 2 1 0 1

E E5 N.C. E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

H P P.M.---4 P.M.-----4 sl. sl. sl.

H P sl. sl. sl.

E5 N.C. F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

H P P.M.-----4 P.M.-----4 sl. sl. sl.

H P sl. sl. sl.

1. N.C. P P E5 F5 (Both gtrs.)

Gtr. I Gtr. II

P P P P P P P P P P P P P P P P P P

2.3. N.C. F E5 F F5 F5

Gtr. I Gtr. II

P P P P P P P P P P P P P P P P P P

P.M. P.M.-4 P.M.---4 P.M.-4 P.M.---4 P.M.-4 P.M. P.M.---4

3rd Verse

N.C. F N.C. E N.C. E N.C.

All have said_ their_ prayers. In-vade their_ night-mares.

Gtr. I Gtr. II (Both gtrs.)

P P P P P P P P P P P P P P P P P P

P.M. P.M.-4 P.M.---4 P.M.---4 P.M.---

E N.C. G E5 N.C. Gtr. I

To see in - to my eyes. You'll find where mur - der lies.

Gtr. II

P.M.-----1 P.M.-----1 P.M.-----1

E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

(Spoken:) In - fan - ti - cide.

P.M.---1 P.M.---1 P.M.-----1 sl. P.M. P.M. sl. P.M.-----1

Chorus
w/Rhy. Fig. 1 (2 times)

E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

Har-vest-er of sor - row. (Lan - guage of the mad.) Har-vest-er of sor-row.

w/Rhy. Fig. 1 (Play 1st bar only 10 times)
w/Fill 1 (10 times)

F5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

(Lan - guage of the mad.) Har-vest - er of sor - row.

E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5 E5 G5 F#5 N.C. B5 Bb5 N.C. G5 F#5

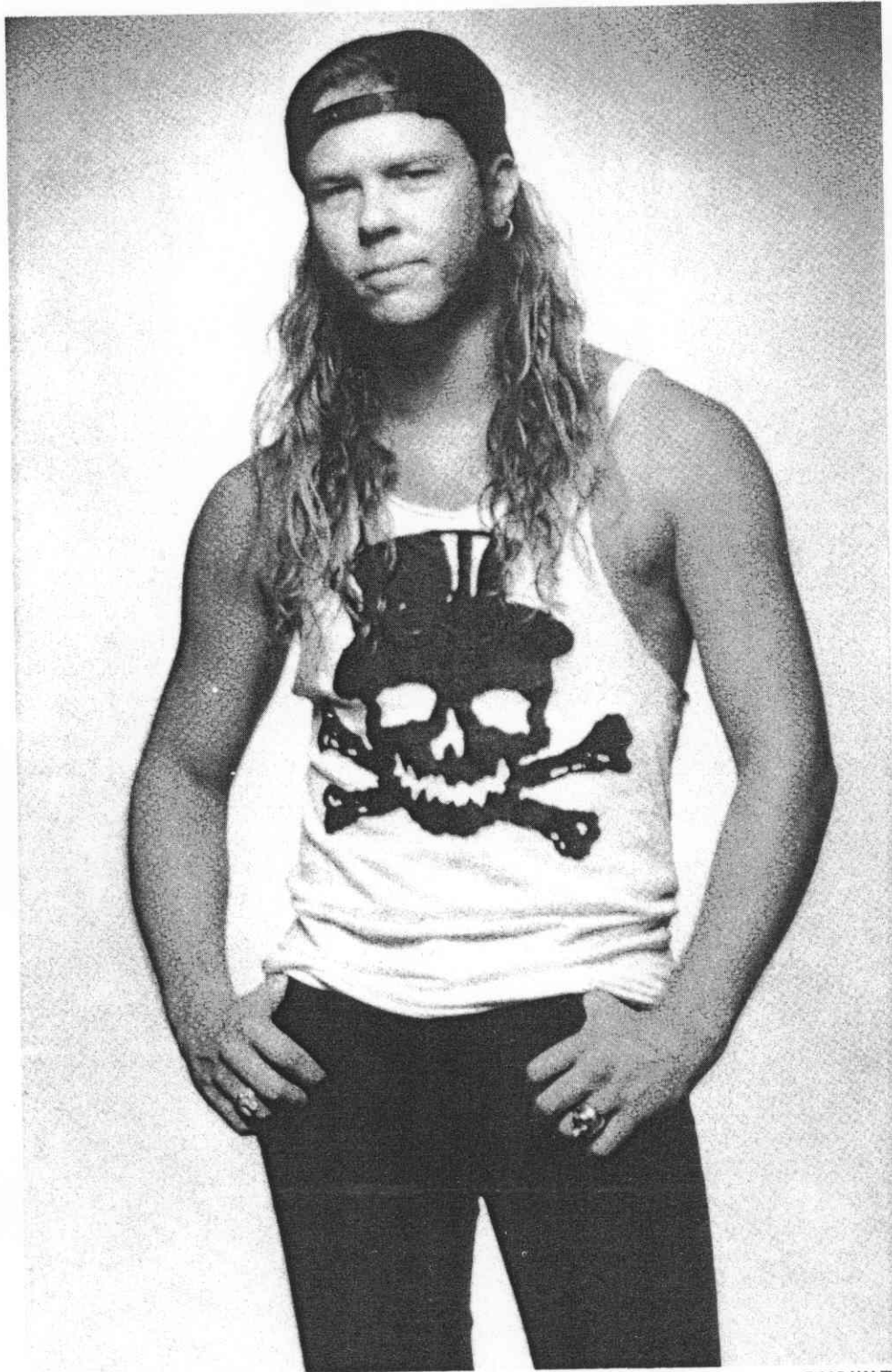
Har-vest - er of sor - row. Har-vest - er of sor - row.

w/Fill 2
Play 4 times

Fill 1

Fill 2

JAMES HETFIELD



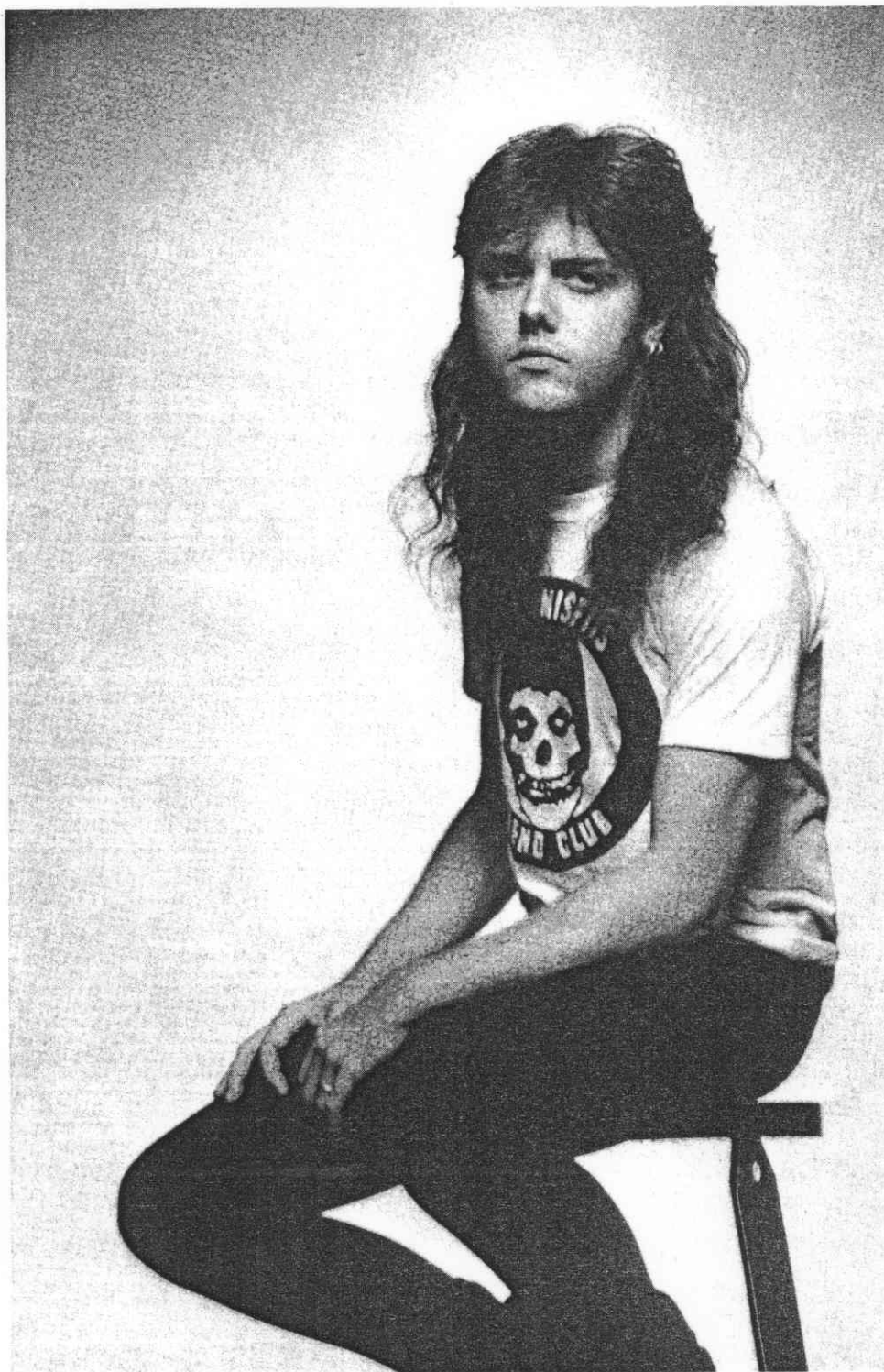
ROSS HALFIN

KIRK HAMMETT



ROSS HALFIN

LARS ULRICH



ROSS HALFIN

JASON NEWSTED



ROSS HALFIN

THE FRAYED ENDS OF SANITY

**Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett**

[illegible]

1st, 2nd, 3rd Verses
(Double-time feel)

(Half-time feel)

E5 E(b5) A5 E/G# N.C. Bb5 N.C. Bb5 F#5 N.C. F5

1. Nev-er hun-ger. Nev-er pros-per. I have fall-en prey to fail-ure.—
 2. Birth of ter-ror. Death of much more. I'm the slave of fear, my cap-tor.—
 3. In-to ruin— I am sink-ing. Hos-tage of this name-less feel-ing.—

1/2 1/2

P.M.----4 P.M.-4 P.M.----4 P.M.-4 P.M.----4 P.M.----4 P.M.----4 P.M.----4

P

(Double-time feel)

E5 Bb5 N.C. Bb5 F#5 N.C. F5 E5 E(b5) A5 E/G# N.C.

Strug-ple with-in trig-gered a-gain. Now the can-dle burns at both ends.—
 Nev-er warn-ings, spread-ing its wings as I wait for the hor-ror she brings.—
 Hell is set free, flood-ed I'll be, feel the un-der-tow in-side me.—

1/2 1/2

P.M.----4 P.M.-4 P.M.----4 P.M.----4 P.M.----4 P.M.----4 P.M.----4 P.M.----4

P

(Half-time feel)

(Double-time feel)

(Half-time feel)

Bb5 N.C. Bb5 F#5 N.C. F5 B5 Bb5 A5 G#5 N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5

Twist-ing un-der schiz-o-phre-nia.—
 Loss of in-t'rest, ques-tion, won-der.—
 Height, hell, time, haste, ter-ror, ten-sion.—

P.M.----4 P.M.-4 P.M.----4 P.M.----4 P.M.----4 P.M.----4 P.M.----4 P.M.----4

P

(Double-time feel)

(Half-time feel)

B5 Bb5 A5 G#5 N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 F#5 N.C. F5

Fall-ing deep in-to de-men-tia.—
 Waves of fear, they pull me un-der.—
 Life, death, want, waste, mass de-pres-sion.—

1/2 1/2

P.M.----4 P.M.-4 P.M.----4 P.M.----4 P.M.----4 P.M.----4 P.M.----4 P.M.----4

P

(Double-time feel)

E5 G5 A5 N.C. G5 A5 N.C. G5 G#5 A5 Bb5 N.C. G5 A5 N.C. G5 E5 N.C. G5 G#5 A5 Bb5

Chorus E5 sl. F#5 G5 G#5 A5 sl. Bb5 VI E5 sl. B5

Old hab - its re - ap - pear... Fight - ing - the fear of fear.

G5 G#5 A5 Bb5 VI E5 G5 F#5 G5 G#5 A5 Bb5 VI

Grow - ing - con - spir - a - cy. (3rd time) My - self - is af - ter me.

E5 D5 G5 G#5 A5 Bb5 VI C5 C#5 D5 D#5 G5 G#5 A5 Bb5 VI

Frayed ends of san - i - ty. Hear them call - ing, hear them call - ing

(Half-time feel)

N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 F#5 N.C. F5

me.

1. E5 Bb5 N.C. Bb5 2. E5 Bb5 N.C. Bb5

Gtr. I B5 Gtr. II

Double-time ♩ = 192

Play 4 times

⑧ open E

H P P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

C#5 B5

H P P.M.----- H P P.M.----- H P P.M.----- H P P.M.-----

H P H P H P H P

B5 B5

Gtr. I
Gtr. III
Gtr. II
(2nd time only)

H P P.M.-----4 H P P.M.-----4 H P P.M.-----4

⑥ open E P.M.-----4

C#5 E D5 E

(2nd time only)

H P P.M.-----4 H P P.M.-----4 H P P.M.-----4 H P P.M.-----4

⑥ open E P.M.-----4 ⑥ open E P.M.-----4

Eb5 E5 (*Three gtrs.)

H P P.M.-----4 H P P.M.-----4 H P P.M.-----4 H P P.M.-----4

H P P.M.-----4 H P P.M.-----4 H P P.M.-----4 H P P.M.-----4

*Top voice played by Gtr.IV

N.C.

H P P.M.-----4 H P P.M.-----4

(Drum fill) Gtr. I

P.H. P.H. P.H. P.H. P.H.

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

2nd time w/Riff A (2 times)
3rd time w/Riff B

First system of music. Treble and bass staves. Treble staff has notes with P.M. and P.H. markings. Bass staff has fret numbers (6, 7, 5, 7, 0, 0, 0, 7, 5, 7, 0, 0, 0, 7, 5, 7, 7, 7, 6, 6) and P.H. markings. A bracket labeled "1.2." spans the last two measures.

Second system of music. Treble and bass staves. Treble staff has notes with P.M. and P.H. markings. Bass staff has fret numbers (7, 0, 0, 0, 7, 5, 7, 0, 0, 0, 7, 0, 0, 0, 6, 0, 0, 0, 7, 5, 7, 0, 0, 0, 7, 5, 7, 7, 7, 6, 6) and P.H. markings.

Third system of music. Treble and bass staves. Treble staff has notes with P.M. and P.H. markings. Bass staff has fret numbers (7, 0, 0, 0, 7, 5, 7, 0, 0, 0, 7, 0, 0, 0, 6, 0, 0, 0, 7, 5, 7, 0, 0, 0, 7, 5, 7, 7, 7, 6, 6) and P.H. markings. A bracket labeled "3." spans the first three measures. A "Gtr. I" staff is shown with notes and P.M. and P.H. markings. A "Guitar solo" section is indicated with notes and P.M. and P.H. markings. A "Harm." section is indicated with notes and P.M. and P.H. markings. A "trem. bar (grad. ascent)" section is indicated with notes and P.M. and P.H. markings. A "*Pull bar up" instruction is present.

Fourth system of music. Treble and bass staves. Treble staff has notes with P.M. and P.H. markings. Bass staff has fret numbers (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 7, 0, 0, 0) and P.H. markings. A "Gtr. I" staff is shown with notes and P.M. and P.H. markings.

Riff A. Treble and bass staves. Treble staff has notes with P.H. markings. Bass staff has fret numbers (5, 4, 5, 5, 4, 5, 5, 4, 5) and P.H. markings. A "Gtr. II" staff is shown with notes and P.H. markings.

Riff B. Treble and bass staves. Treble staff has notes with P.H. markings. Bass staff has fret numbers (9, 7, 9, 9, 7, 9, 9, 7, 9, 9, 7, 9, 9, 7, 9) and P.H. markings. A "Gtr. II" staff is shown with notes and P.H. markings.

Full H P 1/4 P P P HP H P H P P loco sl.

14 16 14 14 17 14 17 14 17 14 17 14 16 16 14 17 14 16 17 14 16 17 14 16 17 14 14 14 14 14 14 14

Full H P 1/4 P P P HP H P H P P sl.

14 16 14 14 17 14 17 14 17 14 17 14 16 16 14 17 14 16 17 14 16 17 14 16 17 14 14 14 14 14 14 14

P.M.

F#5 N.C. 8va PH P H P H P H P (trill) PH P H P H P H P

16 14 16 14 14 16 14 14 16 14 14 16 14 14 16 14 14 16 14 14 16 14 14 16 14 14 16 14 14 16 14 14

P.M. sim. P.M. sim.

4 4 2 2 2 2 2 2 2 2 4 2 2 3 2 2 2 2 2 2 2 2 4 2 2

loco sl. sl. sl. sl. sl. sl. P sl.

12 11 12 11 9 11 9 7 9 7 6 7 6 4 6 4 2 4 2 0 2 0 2 4

sl. sl. sl. sl. sl. sl. P sl.

12 11 12 11 9 11 9 7 9 7 6 7 6 4 6 4 2 4 2 0 2 0 2 4

[illegible]

A musical score for a guitar solo, labeled 'A5 N.C.' (No Chords). The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked '8va' (8va). The music consists of a single melodic line with various ornaments and techniques. The notation includes slurs, slurs with accents, and slurs with accents and slurs. The notes are mostly eighth and sixteenth notes, with some triplets. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one sharp. The second measure has a treble clef and a key signature of one sharp. The third measure has a treble clef and a key signature of one sharp. The fourth measure has a treble clef and a key signature of one sharp. The fifth measure has a treble clef and a key signature of one sharp. The sixth measure has a treble clef and a key signature of one sharp. The seventh measure has a treble clef and a key signature of one sharp. The eighth measure has a treble clef and a key signature of one sharp. The ninth measure has a treble clef and a key signature of one sharp. The tenth measure has a treble clef and a key signature of one sharp. The eleventh measure has a treble clef and a key signature of one sharp. The twelfth measure has a treble clef and a key signature of one sharp. The thirteenth measure has a treble clef and a key signature of one sharp. The fourteenth measure has a treble clef and a key signature of one sharp. The fifteenth measure has a treble clef and a key signature of one sharp. The sixteenth measure has a treble clef and a key signature of one sharp. The seventeenth measure has a treble clef and a key signature of one sharp. The eighteenth measure has a treble clef and a key signature of one sharp. The nineteenth measure has a treble clef and a key signature of one sharp. The twentieth measure has a treble clef and a key signature of one sharp. The score ends with a double bar line.

[illegible]

Musical score for "The Bird Song" by J. S. Ziegl. The score is in G major (one sharp) and 2/4 time. It consists of a treble staff with a melody and a bass staff with a bass line. The melody starts with a quarter rest, followed by eighth and sixteenth notes. The bass line consists of whole and half notes. There are two measures of rest in the middle of the piece. The piece ends with a double bar line.

Gtrs. I&II *Play 3 times*

Em D5 E5 Em D5 E5 Em D5 E5 Em D5 E5 B5

P.M. - - 4 P.M. P.M. - - 4 P.M. P.M. - - - - - 4 P.M. - - 4 P.M. P.M. - - 4

③ open

sl.

③ open

Gtrs. B5 I&II

Gtr. III

E B5

P.M.

H P P.M.

H P P.M.

H P P.M.

H P P.M.

2 4 2 5 4 2

2 4 2 5 3 2 5 H

H P

H P

H P

H P

Gtr.IV
E5vii

H P

Gtr.III

H P

H P

H P

H P

Em D5 E5 Em D5 E5 Play 3 times

P.M.-----4

P.M.

P.M.

P.M.

P.M.-----4

H P

H P

H

7 9 7 9 7 5

5 7 5 9 7 5 9 7 10

5 7 10

5 7 9 7

5 7 9 7

5 7 9 7

H P

H P

H

0 0 0 0 0 0 0 0 0 0

Em D5 E5

Gtrs. I & II

Gtr. III

P.M.

sl.

H P

P.M.-----

H P

P.M.-----

H P

P.M.-----

5 7 9 9 9 9 7 0

sl.

2 4 2 5 4 2 2 4 2 5 3 2 5 2 5

H P

Bb5 F#5 N.C. F5 *sl.* E5 Bb5 N.C. Bb5 F#5 N.C. F5 *sl.* E5 Bb5 N.C.

Bb5 N.C. Bb5 N.C. Bb5 N.C. F5 *sl.* E5 Bb5 N.C.

Bb5 F#5 N.C. F5 *sl.* E5 Bb5 N.C. Bb5 F#5 N.C. F5 *sl.* E5

N.C. F#5 E5 Em D5 E5 Em D5 E5 *Play 3 times* Em D5 E5

Em D5 E5 Em7 D5 E5 Em7 D5 E5

**Words and Music by
James Hetfield, Lars Ulrich
and Cliff Burton**

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w/Rhy. Fig. 2 (2 times)

Gtr. IV F# Full E5 F#5 G Full F# Full E5 F#5 A G F#

Full rake Full

HP sl. HP

HP sl. HP

5 2 4 6 3 5 5 2 4 4 2 2 2 4 2 1 1 2 1 4

Gus. II & III

F#5 G5 F#5 A5 F#5 G5 F#5 A5 N.C.

P.M. P.M. P.M. P.M. P.M. H H

4 4 4 5 5 5 4 4 4 7 7 7
2 2 2 3 3 3 2 2 2 5 5 5

4 5 4 7 4 5 4 7 2 3 2 5 2 3 2 5 2 3 2 3
2 9 2 5 2 3 2 5

H H

Gtr. V

F# 1/2 Full

N B N B N B N B N B

F# Full

E5 F#5

grad. bend 1/2 Full

hold bends

16 16 (16) (16) 14 16 16 16 16 16 14 16 16 14 17 17 15

[illegible][illegible][illegible][illegible]

G F# Full E5 F#5 A G F# Full E5 F#5
 Full H P P H P sl. H P H P Full
 Full (5) 5 4 5 4 2 4 5 (5) 2 2 2 2 4 2 1 1 2 1 4 5 2 4 4 4 2 4
 H P P P

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of two staves. The upper staff is the melody, and the lower staff is the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics "The Rose Tree" are written below the melody. The score is divided into measures by vertical bar lines. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The score ends with a double bar line.

G Full F#5 Full E5 F#5 A G F# F#5 Full
 P P P P sl. H P H P
 Full Full H P sl. H P Full
 P P

G E Em E F F G Am C G D C
 ⑧ open ⑧ open ⑧ 1fr. 3fr. ⑧ 8fr. ⑤ 5fr. 3fr.
 P.M. P.M. P.M. P.M.

sl. H H

7 5 7 5 5 5 5 7 4 5 5 6 7 7 4 5

sl.

w/Rhy. Fig. 4 (1st 7 bars only)

w/Rhy. Fig. 4 (1st 7 bars only)
 ⑤ 5fr. (end Rhy. Fig. 4) Am ⑥ open E G ⑥ open E Em ⑥ open E
 Em D G P.M. Gtr. IV H H P H H P (both notes vib.)
 Gtr. V H H H P
 5 5 5 5 4 5 5 3 5 3 5 4 4 4 4 4

F ①1fr. 3fr. Am ②8fr. C G ③5fr. 3fr. D C Em ④5fr. D G

The musical score is written for guitar. The top staff is a single melodic line, and the bottom staff is a six-string bass line. The key signature is one flat (F major), and the time signature is common time (C). The score is divided into four measures by vertical bar lines. The first measure contains a double bar line and a repeat sign. The second measure contains a double bar line and a repeat sign. The third measure contains a double bar line and a repeat sign. The fourth measure contains a double bar line and a repeat sign. The notation includes various guitar-specific symbols such as natural (N), sharp (S), flat (B), and double bar lines with repeat signs.

Am Gtr. II H H P $\overline{3}$ G Em Dm/F H

let ring mp

G Em w/Fill 1 Am H P $\overline{3}$ G H P

Em Dm/F H Am G Em

Em w/Fill 2 (4 times) Am Rhy. Fig. 5 H P $\overline{3}$ G Em Dm/F H

Fill 1 Gtr. III

*vol. off *mf* vol. off *mf* vol. off *mf* vol. off *mf* vol. off *mf*

*Swell volume w/volume control.

Fill 2 Gtr. III

vol. off *mf* vol. off *mf* vol. off *mf* vol. off *mf*

(end Rhy. Fig. 5)

Am G Em G

1 2 3 3 0 0 2 2 2 3

w/Rhy. Fig. 5 (2 times)

Gtr. Am G Em Dm/F

IV H *sl.* H P H *sl.* P *sl.* H

7 9 9 7 5 5 7 4 2 0 2 4 5 5 4 0 5 5 4 5 6 7 5 7

Am G Em G

sl. *sl.* *sl.* H *sl.* H P *sl.* *sl.* H P *sl.* *sl.* H P

4 5 5 5 7 7 7 9 9 9 10 9 9 10 9 10 9 7 5 5 4 5 4 5 4 5 6 7 5

Am G Em Dm/F 1/2

H P P.M.-4 H P P.M. *sl.* Full *sl.* Full 1/2

5 7 7 7 4 5 4 5 4 4 5 7 7 9 7 9 9 7 9 7 5 9

Am G Em G

H P H P H P H P H P Full

12 14 14 14 12 13 12 12 12 13 12 12 15 12 12 13 12 12 12 13 12 12 15 13 12 14

w/Rhy. Fig. 4 (2 times)

Gtr. III
Gtr. IV

Am ^{⑥open}E G ^{⑥open}E Em ^{⑥open}E F ^{⑥1fr.}F ^{3fr.}G Am ^{⑥8fr.}C

Gtr. III

H P H P

sl.

Tab no. on right = Gtr. III;
Tab no. on left = Gtr. IV.

G ^{⑤5fr. 3fr.}D C Em ^{⑤5fr.}D G

Gtr. V

Gtr. III

Am ^{⑥open}E H P

(both notes vib.)

H P H P H P

G ^{⑥open}E Em ^{⑥open}E F ^{⑥1fr.}F ^{3fr.}G Am ^{⑥8fr.}C

H H

H

G ^{⑤5fr. 3fr.}D C Em ^{⑤5fr.}D G A5 ^{⑥open 3fr.}E G P.M.

P.M.

A5 ^{⑥open 3fr.}E G A5 ^{⑥open 2fr.}E F# G5(type 2) ^{⑥open}E P.M.

sl.

sl.

sl.

B5 ③ 2fr. ⑤ open B5 ③ 2fr. 4fr. A
 F# A F# G#
 P.M.-----J P.M.-----J

(both notes vib.)

sl.

(Three gtrs.) (Four gtrs.) (Three F#5 gtrs.)

poco rit. rit.

sl.

(Four gtrs.)

w/Rhy. Fig. 2 (2 times)

F# E5 F#5 G F# E5 F#5

(Spoken:) When a man lies, he murders some part of the world. These are the pale

A G F# E5 F#5 G F#

deaths which men miscall their lives. All this I cannot bear to witness any longer.

E5 F#5 A G F#

Cannot the kingdom of salvation take me home?

D.S. at Coda

Gtrs. II & III
Coda F#5 G5 F#5 A5 sl. G5 sl. F#5

Gtr. IV Full P Full P P Full H P sl. H P

Full Full Full Full

P P P P

w/Rhy. Fig. 2 (2 times)

F E5 F#5 G F#

Full Full Full Full P

Full Full Full Full

sl. sl.

E5 F#5 A G F# E5 F#5 G F# E5 F#5 A G F#

F
Rhy. Fig. 6

Slow ♩ = 56
Gtrs. II & III cont. Rhy. Fig. 6 at ♩ = 100 for four bars, slowly fading out.

Gtr. I Bm D (fade in) N.C. (Em) **Harm.

mp H P **Harm.

sl.

Em Bm D N.C. (Em)

H P H P H P

mp

**Harm. on 1st stg., sl. 12fr. only.

Segue to "Dyers Eve"

DYERS EVE

**Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett**

B5^{VII} E5 F#5 G5 A5 B5 C5 D5 E5 (type 2) F5 (type 2)

Moderate Rock ♩ = 102
Half time feel

Intro

N.C.

E5 F5 E5 G5 E5 F5 E5 F5

f P.M.-----4

T
A
B

2 3 2 3 2 3 2 3

5 3 2 5 2 3 2 3

5 3 2 5 2 3 2 3

Play 4 times

N.C. (end Rhy. Fig. 1)

(Drum fill)

Fast Rock ♩ = 194

B5 N.C. Rhy. Fig. 2

C5 B5 A6 B5

P.M.---4

P.M.---4

P.M.---4

P.M.---4

P.M.---4

sl.

sl.

N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C.

P.M.-----*sl.*

sl.

2 3 2 3 2 3 2 3 5 4 4 4 2 3 2 3 2 3 2 3 3 5 4 4 2 2 3 2 3 2 3 3 2 5 4

sl.

sl.

[illegible]

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N.C. (end Rhy. Fig. 2) E5 G5 E5 G5 E5 G5 E5 G5 E5 B5 N.C.

The musical notation for Figure 2 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of chords: N.C., (end Rhy. Fig. 2), E5, G5, E5, G5, E5, G5, E5, G5, E5, B5, and N.C. Below the first staff, there are rhythmic markings: "P.M." followed by a dashed line, and another "P.M." followed by a dashed line. The bottom staff shows fingerings for each chord: N.C. (2 3 2 3 2 3 2 3 2 3 2), (end Rhy. Fig. 2) (5 4), E5 (2), G5 (3 3 3 3), E5 (3 3 3 3), G5 (3 3 3 3), E5 (3 3 3 3), G5 (3 3 3 3), E5 (3 3 3 3), B5 (3 3 3 3), and N.C. (2 2 3 2 3 2 3 0 2 0 2).

[illegible][illegible]

(Two gtrs.)
w/Rhy. Fig. 2

$\overset{\text{P}}{\text{P}}$

P P P

B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. B5 N.C. C5 B5 A6 B5

N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. E5

1st, 2nd, 3rd Verses

F#5 G5 A5 E5 B5 C5

Dear Moth-er, dear Fa-ther. — What is this — hell you — have put — me through?
Dear Moth-er, dear Fa-ther. — Time has fro - zen still — what's left — to be.
Dear Moth-er, dear Fa-ther. — Hid - den in — your world — you've made — for me.

[illegible]

C5 B5 C5 w/Rhy. Fig. 2 (1st 2 bars only)
B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 F#5

life. chance. Dear Moth-er, dear Fa-ther.____
Dear Moth-er, dear Fa-ther.____

G5 A5 E5 B5 C5 F#5

— Ev - 'ry thought_ I'd think_ you'd dis - ap - prove. Cur - a - tor, dic - ta - tor.____
— You clipped my wings_ be - fore_ I learned_ to fly. Un - spoiled, un - spo - ken.____

G5 E5 A5 F#5 G5 F#5

— Al - ways cen - sor - ing_ my ev - 'ry move. Chil - dren are seen but are____
— I've out - grown_ that fuck - ing lull - a - by. Same thing I've al - ways heard____

D5 A5 G5 N.C. C5

— not heard.____ Tear out ev - 'ry - thing_ in - spi - red.____
— from you.____ Do as I say not as I do.____

w/Rhy. Fig. 2 (1st 4 bars only)
B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C.

E5 G5 E5 G5 E5 B5 N.C. C5 B5 N.C. E5 N.C. B5

P.M.-----1 P.M.-----1 P P P P

2 5 5 2 5 5 2 2 3 2 3 2 3 0 2 0 2 5 5 5 4 4 3 2 0 3 2 0 3 2 0 0

Chorus
E5 N.C. D5 E5

In - no - cence.____ Torn from me____ with - out_ your shel - ter.____

P.M.-----1 P P P P P P

2 2 2 2 2 2 2 2 2 2 5 5 5 7 5 5 5 7 2 2 2 2 0 2 0 0

w/Rhy. Fig. 2 (1st 7 bars only)

B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C.

B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C.

⑤ 2fr. 3fr. 2fr. 3fr. 2fr. 3fr. 2fr. 3fr. 2fr. 3fr. 2fr. 3fr.
B C B C B C B C B C B C B C B C
P.M.

2fr. 3fr. w/Rhy. Fig. 1 Play 3 times

B C E5(type 2) F5(type 2)

E5 F5 N.C. E5 G5 E5 F5 N.C. E5 N.C.

[illegible]

Rhy. Fig. 3

The image displays two systems of musical notation for a guitar rhythm figure. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a bass staff. The treble staff contains a sequence of chords: N.C. (E), C5 B5, A6 B5, N.C. (E), C5 B5, and A6 B5. The bass staff contains a sequence of notes: 0 0 0 0 0 0 0 0, 5 4 4 4, 0 0 0 0 0 0 0 0, 5 4 4 4, 0 0 0 0 0 0 0 0, and 0 0 0 0 0 0 0 0. The notation includes slurs, accents, and a 'P.M.' (Palm Mute) marking. The first system is labeled 'Rhy. Fig. 3' and the second system is labeled 'Rhy. Fig. 4'.

N.C. (E) C5 B5 A6 B5 N.C. (E) C5 B5 A6 B5

P.M. sl. P.M. sl.

N.C. (E) C5 B5 A6 B5 N.C. (E)

P.M. sl. P.M. sl.

N.C. (E) C5 B5 A6 B5 N.C. (E) C5 B5 A6 B5 N.C. (E)₂ C5 B5 A6 B5

8va-----

H P P H P sl. sl. 1/2 Full loco Harm.

H P P H P sl. sl. 1/2 Full trem. bar Harm.

14 17 14 19 14 17 14 14 17 14 14 17 20 22 (22) 22 (22) (22) 12 12 (12) 12 14 12

N.C. (F#)
8va--

G5 (type 2) F#5 E6 F#5 (type 2)

3 H sl. let ring H sl. sl.

14 16 14 16 14 16 14 16 11 14 14 13 11 9 9 7 9

The first system of the musical score for 'The Rite of Spring' features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various chords and notes. Above the staff, the following chords are indicated: N.C. (F#), G5, F#5 (type 2), E6, F#5 (type 2), N.C. (F#), G5, F#5 (type 2), E6, and F#5 (type 2). The notes are marked with 'P' for piano. The system concludes with a double bar line.

A5
 sl.
 3
 sl.
 3
 E5
 B5
 C5
 w/Rhy. Fig. 4 (take 2nd ending)
 N.C. (F#)
 G5 F#5 (type 2) E6 F#5 (type 2)
 9:8
 P P P P P P H P P H P P H P P
 sl.
 H P
 7 6 7 7 6 7 6 7 6 7 6 9 7 5 4 5 4 0 5 4 0 5 4 0 5 4 0 5 4 0 5 4 0
 sl.
 P P P P P P H P P H P P H P P

N.C. (F#) F#5 F#5 (type 2) w/Rhy. Fig. 3 (1st 4 bars only)
 N.C. (E) C5 B5 A6 B5
 8va-

sl. p p p h p p sl.
 sl. p p p h p p sl.

N.C. (E) F5 E5 D6 E5 N.C. E5 F5 E5 D6 E5

P.M.-----1 P.M.-----1 P.M.-----1

sl. sl.

N.C. (E) F5 E5 D6 E5 F5 E5 D6 E5 N.C. (E5) F5 (end Rhy. Fig. 5)

P.M.-----1 P.M.-----1 P.M.-----1

sl. sl.

Bridge
w/Rhy. Fig. 5

N.C. (E) F5 E5 D6 E5 N.C. (E) F5 E5 D6 E5 N.C. (E) F5 E5 D6 E5 N.C.

I'm in hell__ with-out you. Can - not cope__ with-out you two__

E5 F5 E5 D6 E5 N.C. (E) F5 E5 D6 E5 F5 E5 D6 E5

Shocked at the world__ that I see__ In - no - cent vic -

N.C. (E) F5 E5 ⑥1fr. open F E B5 E5 ⑥1fr. open F E B5 E5 ⑥1fr. open F E

P.M.----- P.M.----- P.M.-----

tim, please res - cue__ me.

1fr. F E5 ⑥1fr. F E5 ⑥open E E5 B5 E5 D.S. al Coda

P.M.----- P.M.----- P.M.-----

Coda G5 ⑥2fr. B C5 ⑥2fr. 3fr. 2fr. 3fr. ⑥open 1fr. open 1fr.

P.M.----- P.M.-----

you al - ways__ knew.

w/Rhy. Fig. 1

E5 F5 N.C. E5 G5 E5 F5 N.C. E5 N.C. E5